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NEW YORK, WEDNESDAY, APRIL 20, 1881.

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KATE CLAXTON.



NEW YORK, WEDNESDAY, APRIL 20, 1881.

THE Ninth Symphony of Beethoven is a gigantic effort. It is a work of highest genius.

THE organ stands in solemn isolation. Like Delphis' rock, uttering oracles, it gives no visible evidence of exertion.

THE violin is in the key of "D," the violoncello in that of "G." This is the real reason why the open strings "C" and "E" on these instruments do not accord.

Men of genius seize and make their own that which is passed unheeded by other persons wanting in that undefinable power that men of genius alone possess.

LISTEN habitually to refined or grand music, and your taste will insensibly become elevated. But familiarize yourself with conceptions artistically vulgar, and your taste will similarly become depraved.

IN the works of the great composers, the vast complexity of the feelings expressed, their novelty and intensity, are such as would overwhelm ordinary writers and render all attempts to seize and record them, in attractive and intelligible musical forms, hopeless.

A EXECUTIVE artist has nothing to recommend him but his good intentions, and the incidental circumstance that he emerges from obscurity under the shadow of the composer's wing. The same remark applies to conductors, whose personality should not become too obtrusive.

ONE may read musical criticisms and explanations of the intentions of composers, and yet know really nothing of the works mentioned. For the composer appears as a creator and not reproducer of forms, as a sculptor or painter. His works must be heard or read from the printed notes; or we can know no more of their loveliness than one born blind can by description learn the wonders of the "world of light."

MAJOR keys are well suited for frames of mind that are completely formed and clearly understood—for strong resolve, for soft, gentle and even feelings somewhat sorrowful or regretful; but are less suited for obscure, indistinct or partly unformed frames of mind—for the mysterious, the vague, apprehensive, &c. In these mental conditions the minor mode is most convenient, and affords greater facility for modulations, &c.

IT is unjust and unreasonable to estimate the mental power of England by what her inventive geniuses have accomplished during any short period of time. Counterpoint and canon were first invented in the north of England, and were taught to the Flemings in Norwich, who crossed the water to work in various woolen manufactures in the middle ages. The Flemings spread the new art of music eastward to Italy, England the meanwhile laying the foundations of the greatest empire of the modern world. She produced Shakespeare, and presents him as the most perfect specimen of a man, yet remaining unrivaled. Her efforts thus appear, as it were, to be concentrated upon isolated individuals, whose power is felt through several epochs of history.

SPOHR'S imitators travestied and popularized his mannerisms and progressions. Mendelssohn also created a host of imitators, who succeeded in reproducing in their works his extremely polished and artistic style and prevailing moods. But, although his inspiring presence and influence led to this rich after-growth, nothing really new, or capable or worthy of preservation resulted. There was no higher development. Subsequently other composers have had their school of disciples—earnest workers with aspiring souls, but yet in no one case has further development in a given direction taken place. Wagner confesses his indebtedness to Beethoven, but he has marked out for himself new fields of action, rather than worked habitually on the symphonic style of Beethoven. Thus does the art of music become

enriched with ever new and varied manifestations of beauty.

THE MAY FESTIVAL.

HAVING considered the programme in general, and the Dettingen Te Deum by Handel in particular, "The Tower of Babel" next demands attention. This is one of the largest works that will be heard for the first time in New York at the May festival, and one which from the high artistic rank of the composer and his personal appearances in America as a pianist will attract special attention. Although it is styled a sacred opera, it is not a stage work, but a concert piece, the words of which are suggested by the Biblical narrative. The text, however, is not in the form of a narration, for which reason it might with equal propriety be spoken of as a dramatic oratorio. Yet the music is not really oratorio music, for it is in the free secular style, no mighty fugues or other highly developed forms being used.

Rubinstein has here employed scenes which from their vastness are difficult if not impracticable for the stage, and therefore plans the work for the concert room and not for the theatre. Yet, to proceed without delays to the unfolding of the plot, he has adopted musical forms that do not cause the words to be frequently repeated. Thus it follows that the reflective element which would impede progress also is here but little used; and in this respect, too, the work differs from the oratorios of Bach, Handel and Mendelssohn. Rubinstein has written sacred operas for actual representation, with scenery, costumed characters, &c., as the "Maccabees," but in "The Tower of Babel," the so called acts are only indicated in the verbal text. The singers, however, are the bearers of names, suggesting that they are the bearers of an action also, like the personages in a real drama.

Regarding the production as a whole, it must be confessed that it has its weak points as well as its strong points. Like the musical ideas in the compositions generally of this great artist, they are not all of equal value. It is as though the composer's inventive powers were so active as to continuously compel expression, irrespective of self-criticism, selection and rejection; and that Rubinstein seldom allowed himself to suffer from the perplexity that generally attends choice, when a selection has to be made from superabundant materials. The music passes continuously on and on to new matter. The words are not often repeated, and the music is not often repeated. Even the orchestra makes so little subsequent use of musical ideas that they cannot be said to be really developed, so as to become more and more interesting, until they make a deep and lasting impression on the mind. Only occasionally, as in the chorus "Before our God then humbly bow," are there any recognized themes to which attention is specially drawn. It is possible that this movement may be curtailed in performance, but even if it were sung entire, one would soon be disappointed on finding no mighty organ point, stretto or peroration, and other means adopted to make the movement as powerful as possible, and so far suitable to the effective display of the many voices and instruments engaged in its performance.

It is not herein asserted or assumed that Rubinstein could not write if he chose a compact, well developed fugue or other elaborate form, but that here he has not done so, and that by calling the work a sacred opera he desired to avoid raising expectations not to be realized. And further, that out of consideration of the claims of language, he purposely avoided all musical devices that might draw to themselves too great a share of attention, and thus weaken the force of the words as well as delay the supposed action.

The vocal score published by S. Brainard's Sons, of Cleveland, Ohio, has an excellent translation of the original text in English, by Mrs. M. L. Nichols, which will most probably be used at the festival. The work begins with a short introduction, which may be regarded as suggestive of the spirit of evil that leads to the catastrophe, as the same strains are repeated at the close, sung by the chorus of demons, who triumph at the fact that error is still blended with truth. But no similar reminiscences are called up to give marked significance to actions or musical motives, in the manner adopted by many modern composers.

Rubinstein has exhibited considerable skill in carrying out his intentions and avoiding difficulties which could not be overcome. For instance, instead of attempting to write choruses in which the various sections sing differing languages, he causes Nimrod to bewail the fact that his subjects do not understand his commands. The various incidents lead directly to the climax where the action culminates; but here the composer has found opportunity to exercise his skill in imitating Oriental music of different styles. And it is just possible that his success in this particular may be so great that the interest of the

auditors will be sustained or increased rather than suffered to decline after the catastrophe. The choruses of Semites going toward Jordan, of Hamites going to the sandy desert, and of Japhethites to the ocean shores, are in strongly marked contrast to one another and the music that precedes and follows. Yet, in common with the music of the rest of the work, all may be fully enjoyed on the first hearing, from the fact, pointed out above, that polyphonic forms of great complexity are not employed. These three choruses will please by their marked contrasts and characteristic expression. The three choruses that appear at salient points and will attract by their vigor and massiveness are: First, the double chorus of worshippers of Jehovah and Baal after the preservation of Abraham by a miracle; second, the storm chorus; third, the triple chorus of demons, people and angels at the close, when the vocal body is divided into twelve independent sections. The choruses in which the men exhort one another to work or to "seize the caitiff" are remarkable for dramatic vividness and force. So also is the one beginning with the words "The flames now around him leap with wild glee," which is in the singular rhythmic form of five beats in each bar.

Rubinstein is no recluse. He revels in the open sea of international life. The greatest European and American cities have been impressed with this powerful individuality. It asserts itself in all his acts, whether as composer, pianist or conversationalist. His music has singular characteristics, reminding one somewhat of that of the Cossacks, the Slavic races, and Oriental peoples generally. It is certain that whatever he does will reflect his idiosyncracy, rather than betray plagiarism. It is only after considerable scrutiny that his dramatic symphony in D minor, can be even externally compared with Beethoven's D minor symphony. His "Paradise Lost" is in no such way similar to Haydn's "Creation." It is almost as unlike as his opera, "Maccabees," and Handel's oratorio, "Judas Maccabeus."

The "Tower of Babel" will form a marked contrast to the Dettingen Te Deum, which will occupy the first half of the same evening.

GREAT SINGERS.

A SERIES of sketches of the lives of distinguished vocalists has lately been issued by Messrs. Appleton. In these short biographical notices much is gained by the author's refraining from unduly lauding insignificant acts and speeches of musical artists, or mentioning very trivial anecdotes and circumstances connected with their private and professional lives; and also because the author has shown sufficient skill to display facts with vividness and freshness, and to condense into a small compass many details. The singers selected are mostly women, and from Faustina Bordoni to Theresa Titieni; yet still some interesting notices are made of distinguished men, as in the Gluck-Piccini war in Paris and other similar feuds, in which an importance was given to matters that we habitually consider excessive. That countesses, in the presence of royalty, should lead two conflicting parties, hissing and trying to silence singers, sufficiently indicates the intensity of the personal feelings for or against operatic favorites.

The most amusing portions of these little sketches are those in which the extreme waywardness of the spoiled children of the public is illustrated. Gabrielli was guilty of studiously insulting vice-regal personages. On one occasion she was sent to prison for twelve days, where her exertions to delight her fellow-prisoners were greater than those made to entertain the proudest nobles at the opera. She sang them her most beautiful songs, gave them costly presents, paid their debts, and obtained releases. She seems to have been unaccountably good on impulse and bad on principle.

Pasta's voice was at first husky and weak, without charm or flexibility. Her figure was ungraceful and her movements awkward. More meagre pretensions could not well be imagined for one destined to become a queen of the operatic stage. The majority of singers, being endowed by nature, leave everything to chance; but Pasta left nothing to chance, and her success was due to continuous and well directed studies.

Malibran had great artistic intelligence; but her voice at first was extremely intractable. The lower notes were very imperfect and the upper ones thin, hard and of unpleasant quality. Her ear also appeared to be callous and defective, for she commonly sang out of tune. Although she indulged in fierce outbursts of rage, she showed most fascinating and winning contrition. Yet in her case also judicious schooling led to such great results that Malibran became as much admired and beloved as a woman as was worshipped as an artist.

Garcia, traveling in Spain, was stripped, bound to a tree, and made to sing for the pleasure of the bandits who had despoiled him. At first he utterly failed from rage

and agitation; but being threatened with immediate death, sang so well as to touch the rude hearts of the brigands, who restored him all his personal effects, a share of his own money, and an escort to the coast for protection from other banditti. This anecdote recalls another, in which, among a great number of prisoners, all those who remembered Tasso's "Jerusalem Delivered" were spared.

The notice of Jenny Lind, although necessarily short, is very satisfactory.

SHAKESPEARE AS A MUSICIAN.

PART IX.

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ADDITIONAL quotations are here given in proof of the assertion that Shakespeare really regarded music as a divine art—that it breathed a spirit of goodness. He repeatedly refers to the strong sympathy between music and the human heart, and also to the relation between musical sensibility and virtuous sensibility.

In "As You Like It," we are reminded that, in Shakespeare's time, two persons singing the same tune in unison, instead of a duet, with two independent parts, would not be complimented for their efforts.

Another technical passage occurs in this play, where the chorus altering the pitch is dispensed with altogether.

"MERCHANT OF VENICE."—

"If a thrush sing, he falls straight a capering."

"When you hear the drum,
And the vile squeaking of the wry-neck'd fife."

"Let music sound, while he doth make his choice;
Then if he lose, he makes a swan-like end,
Fading in music: that the comparison
May stand more proper, my eye shall be the stream,
And wat'ry death-bed for him. He may win;
And what is music then? Then music is
Even as the flourish, when true subjects bow
To a new-crowned monarch; Such it is;
As are those dulcet sounds in break of day
That creep into a bridegroom's ear
And summon him to marriage."

See "Much Ado About Nothing."

"And speak, between the change of man and boy,
With a reed voice."

"When the bagpipe sings i' the nose," &c.

"Why he, a swollen bagpipe."

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness, and the night,
Become the touches of sweet harmony," &c.

"There's not the smallest orb, which thou beholdest
But in his motion like an angel sings,

(See pages 41 and 184.)

Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, now, and wake Diana with a hymn:
With its sweetest touches pierce your mistress' ear,
And draw her home with music."

"I am never merry when I hear sweet music.
The reason is your spirits are attentive;
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze
By the sweet power of music. Therefore the poet
Did feign that Orpheus drew trees, stones and floods
Since naught so stockish, hard and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus.
Let no such man be trusted. Mark the music," &c.

"Music, hark!"

It is your music, madam, of the house;
Nothing is good, I see, without respect.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it, madam.
The crow doth sing as sweetly as the lark,
When neither is attended; and, I think,
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better musician than a wren.
How many things, by season, seasoned are
To their right praise and true perfection," &c.

Shakespeare here refers to the common experience that music is enjoyed more in the evening than in the morning. Why is this? Are we, then, more inclined to be pleased, and naturally less critical? or more sanguine; and the world and our condition is, as it were, suffused with rose tints, while in the morning all looks gray and prosaic? When the business of the day is over, are we less disposed to take active exercise, and when having dined we wish to "rest and be thankful?" Is it because toward the close of the day persons in ill health or advanced in years have a more rapid circulation, and therefore enjoyments of all kinds have a keener relish? or, because we are often cold and indifferent in the morning and are warm and enthusiastic at night, when the gas is

lit and the traffic of a wintry day is ended? Is it because certain atmospheric conditions render the air less opaque and give it an acoustical transparency favorable to the diffusion of sounds? Perhaps from many combined conditions the influence of music is greater toward the close of the day, or at night,

"That is the voice,
Or I am much deceived, of Portia.
He knows me, as the blind man knows the cuckoo,
By the bad voice."

"JULIUS CAESAR."—

"Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear the replication of your sounds,
Made in her concave shores?"

"He hears no music;
Seldom he smiles."

"Is there no voice more worthy than my own,
To sound more sweetly in great Caesar's ear."

"Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?
Ah, my lord, an it please you.
It does, my boy:

I trouble thee too much, but thou art willing," &c.

"This is a sleepy tune:—O murd'rous slumber!
Layest thou thy leaden mace upon my boy,
That plays thee music?" &c.

"If thou dost nod thou break'st thy instrument;
I'll take it from thee."

"The strings, my lord, are false.
He thinks he is still at his instrument.—
Lucius, awake."

"AS YOU LIKE IT."—

"But is there any else longs to see this broken music in his sides?"

"And tunes his merry note
Unto the sweet bird's throat."

"I can suck melancholy,
Monsieur Jaques, out of a song as a weasel sucks eggs:
More, I pr'y thee more.
My voice is ragged: I know, I cannot please you.

I do not desire you to please me; I do desire you to
sing; come, more; another stranger: call you them
strangers?" &c.

"Will you sing?" &c.

"Come, sing; and you that will not, hold your tongues," &c.

"Come, warble, come."

"I'll give you a verse to this note, that I made yesterday,
in despite of my invention;
And I'll sing it," &c.

"If he compact of jars, grow musical,
We shall have shortly discord in the spheres."

See "Twelfth Night" and "Pericles."

"And his big, manly voice, turning again toward childish
treble, pipes and whistles in his sound."

"Give us some music, and you, good cousin, sing."

"I would sing my song without a burden; thou bringest
me out of tune."

See "Two Gentlemen of Verona," "Anthony and
Cleopatra," "Much Ado About Nothing," and "Tarquin
and Lucrece."

"I have neither the scholar's melancholy, which is emula-
tion; nor the musician's, which is fantastical."

"Have you no song, forester, for this purpose? Sing it;
'tis no matter how it be in tune, so it make noise
enough," &c.

"Wilt thou love such a woman? What! to make thee an
instrument, and play false stings upon thee! Not to
be endured!"

"Both in a tune, like two gypsies on a horse."

"Though there was no great matter in the ditty; yet the
note was very unattractive.
You are deceived, sir; we kept time; we lost not our
time.

I count it but time lost to hear such a foolish song. God
mend your voices."

"Play, music; and you, brides and bridegrooms all,
With measure heap'd in joy, to the measures fall."

See "Love's Labor Lost," "Much Ado About Nothing,"
and "Twelfth Night."

"KING RICHARD III."—

"He capers nimbly in a lady's chamber,
To the lascivious pleasing of a lute."

"Unless to spy my shadow in the sun,
And descent on my own deformity."

See "Romeo," "Tarquin," "Pass. Pilgrim," "Edward
III," "Two Gentlemen of Verona."

"And stand between two churchmen, good my lord;
For on that ground I'll make a holy descent."

See "Titus Andronicus."

"Thou singest sweet music."

"Harp not on that string, madam; that is past.
Harp on it still shall I, till heart strings break."

"Out on ye, owls! Nothing but songs of death."

....The fourth part of the new journal, the *Gara Musicale*, published at Casale, Monferrato, contains an "Ave Maria" for soprano and tenor, by Arturo Padovani, and a polka for piano, "Cinquantino," by Ottavio Ottavi.

BRIEFS AND SEMI-BRIEFS.

...."Billee Taylor" is now in its second month at the Standard Theatre.

....Colonel Mapleson's monster annual benefit will come off upon the evening of next Monday.

....Arbuckle's Ninth Regiment Band gave a concert at the Brooklyn Academy of Music last Saturday.

...."Donna Juanita," the new opera by Von Suppe, will follow "Olivette" at the Fifth Avenue Theatre.

....Marie Roze will sing in the ballad concert that has been tendered to Mr. Saalfeld on Monday, April 25.

....It is said that next season the Maplesons intend to bring to this country a thoroughly equipped opéra comique company.

....The site for the new opera house is now absolutely secured, and in a year and a half another temple of sound will be in operation.

...."Cinderella at School," at Daly's Theatre, is one of the most charming and amusing of fantastic operettas ever produced in this city.

....Gilbert and Sullivan's new comic opera satirizing the aesthetic craze is to be called "Patience," which is the name of the dairymaid heroine.

....The Mendelssohn Quintet Club, accompanied by Miss Nellini, are to reach San Francisco about April 20. This is the club's first visit to the Pacific coast.

....The Boston Ideal Company appeared at the Arch Street Theatre, Philadelphia, last week in Gilbert and Sullivan's comic opera, "Pirates of Penzance."

....The daughter of the late Mark Smith (Caterina Mares, as she is known on the stage), has been singing in Milan with fair success, and bids fair to have a good career.

....Prior to her departure for Europe the charming young artist Emily R. Spader will have a grand benefit concert at Steinway Hall on April 28, under the management of Louis Saalfeld.

....The concert which has been tendered to Mr. Thomas will take place on Saturday evening, April 30, at Steinway Hall. It is likely to be one of the most brilliant concerts of the season.

....The Messrs. Carré intend to make a concert tour in Europe; but before leaving will give a concert at Steinway Hall, on the evening of April 28, with the aid of a number of well known artists.

....A French singer did not like a criticism made by a Lyons journalist and boxed his ears. The other journalists decided not to mention the name of the singer in their papers. They Boycotted the opera house.

....In two or three days Birch and Backus and the San Francisco Minstrels will close their New York season. Meanwhile they will continue to present their amusing burlesque on "Billy the Tailor; or, All-I've-Eat."

....George Clark, a professional musician, committed suicide on April 11 at Dallas, Texas, by shooting himself in the mouth. He died instantly. Clark was afflicted with nasal catarrh, with no hope of recovery from it.

....Her Majesty's Opera Company gave a season of one week at the Boston Theatre last week, the audiences being large and brilliant. The first opera was "Martha," and four Boston favorites appeared in it—Gerster, Cary, Ravelli and Del Puente.

....Last week, at the Germania Theatre, Mr. Neuendorff again produced his opera, "Der Rattenfänger von Hameln," which a few weeks ago had such a good success. When the English version is given the work will, no doubt, meet with still greater favor.

....Mr. Lavine, of Steinway Hall, will give a concert matinée on Saturday, April 30. Mme. Gerster and another member of Colonel Mapleson's Troupe are to appear, besides several other artists, among whom are Miss Copleston and Florence Rice-Knox.

....The life of Carl Maria von Weber, including a dissertation on his music, has just been issued by Scribner & Welford, of this city. It is the work of Sir Julius Benedict, but has been edited by Francis Hueffer. The volume contains highly interesting reading.

....F. and H. Carré intend to make a concert tour through Europe, and before leaving will give a farewell concert at Steinway Hall on the evening of April 28. They will be assisted by the Misses Conron, sopranos; Frank Remmert, baritone, and Henry Mollenhauer, violincellist.

....The season of French opera, under the management of M. de Beauplan, will begin at the Academy of Music next Monday, April 25. Six performances will be given each week, and in the first week "Les Huguenots," "La Juive," "Faust," "Aida" and "L'Africaine" are to be presented.

....The *Athenaeum* says: "The characteristics of modern French music are those of a decadence in art. Mannerism may be pardoned when it is allied with genius, but without that companionship it is intolerable. Because Berlioz was altogether abnormal in his ideas on orchestration his successors fancy they display wisdom in following his example, thus endeavoring to cloak their extreme poverty of invention by alternating between the sickly sentimentality of muted

strings and harp and the blatant effects of unlimited brass and percussion. An original thinker is needed to restore a healthy feeling to French musical art. George Bizet might have filled the vacant place had he lived, but as matters stand the prospect cannot be termed encouraging.

...The twelfth and last Saalfeld ballad concert takes place at Steinway Hall, Monday evening, April 25, and promises, with the array of eminent artists the programme embraces, to be more than usually interesting. Marie Roze, Constance Howard, Amy Sherwin, Mr. Courtney, and others will assist. The concert is announced as a special benefit to Mr. Saalfeld.

...Rafael Joseffy will give his concert this evening at the Academy of Music. He will have the assistance of Theodore Thomas and an orchestra of 100 musicians. Mozart's "Jupiter" Symphony, Schumann's Concerto in A minor, op. 54, a number of piano solos, and (for the first time) Liszt's Concerto, No. 2, in A major, are on the programme.

...The "musical drollery," in three acts, entitled "Castles in Spain," will be produced at Haverly's Niblo's Garden on May 9. It is said to have been successful in Madrid, Barcelona, Havana and Mexico. The costumes and other garniture are described as rich and striking. Spectacular novelties are promised and the chorus and the ballet are to be excellent.

...A youthful prodigy has appeared in Philadelphia where his performances on the piano have created quite a sensation. The lad, Ernst Schilling, who is barely five years old, appeared last week at the Star course lecture at the Academy of Music, and was very warmly received by the audience. This young artist has great natural talent, which if properly cultivated, is certain to achieve for him a brilliant future.

... "La Mascotte," at the Boston Gaiety, last week, made a decided hit. The music is light, bright and sparkling; the dialogue crispy and clean, and the actors and actresses and singers excellent in their several rôles. "La Mascotte" resembles "Olivette" in style and make up, and in some respects the music. It will not be as popular as "Olivette" for the same reason that the "Pirates of Penzance" was not as popular as "Pinafore." Its music and action are not so "catchy," but it is destined to have a good and favorable run.

...William R. Case gave his second matinée populaire in Chickering Hall, yesterday, April 10, assisted by Blanche Roosevelt. His programme was interesting, including among other things: Caprice de Concert, Mathias; "Spring Flower," Gade; two pieces by Chopin, a nocturne and ballade; two pieces by Massenet, an invocation and air de ballet; and, for the final number, a valse de concert, by Wieniawski. Miss Roosevelt sang the "Scène et Air d'Ophelia," from "Hamlet," Thomas; and "The Nightingale's Trill," Ganz.

CORRESPONDENTS' NOTES.

BALTIMORE, April 15.—Ford's—"Bilie Taylor" by our home company has proved a paying attraction. The costumes and scenery are excellent. Charles H. Drew and George W. Denham carry off the honors. The agent of D'Oyly Carte, Miss Lenoir, is in town, and yesterday (14th) applied to the court for an injunction to prevent the Ford Company from playing this opera. There will be a hearing in the United States Court to-morrow (16th). Academy—The French Opera Company did not appear as advertised. The reason given was the sale of seats would not justify its coming here, and so it preferred to break the contract and take the consequences. Manager Ford went to Philadelphia and arranged with the manager of the opera company to reimburse him for the amount expended in advertising, sale of seats, &c. The settlement will be made on Monday in New York. "Bilie Taylor" (libretto by Leander P. Richardson) will be brought out by the Stuart-Grey Company. The Boston Ideal Opera Company is announced for May 2.

T. L. B.

BROCKVILLE, Ont., April 14.—Our Opera House, which is always brilliant in the glare of its many gas jets, never seemed more so than on Friday evening, April 8, when the best and fairest of our citizens had gathered to do honor to the fair prima donna, Marie Litta, and her fine company. Her appearance has been the decided artistic sensation for some time past. The programme of this concert was of irreproachable excellence and without any weak point. Whatever of expectation had been excited in the minds of the people composing the audience as regarding Mlle. Litta, I venture to say all were more than pleased. Her technique is marvelous. Legato, staccato, scales, trills, all are rendered in the most perfect manner possible, and by an admirable economy of breath the most difficult passages were given with an ease that leaves the lay listener nothing to do but to be enraptured with her song and the professional man only to shake his head in wonder. Miss Litta's selections during the evening were, "Qui la voce," Rossini; "Miserere," from "Il Trovatore," with cornet accompaniment by Mr. Skelton; also in the duets, "Unna notte Venezia," by Ardit, with Mr. Cleveland (tenor), and in "Qui est homo," by Rossini, with Miss H. McLain (contralto). Each and every number carried her audience by storm, and the building resounded with applause and encores, to which the fair diva

most kindly and graciously responded. Mlle. Litta was ably assisted by Miss H. McLain (contralto), Miss Z. Mantey (violiniste), Miss N. P. Bangs (pianiste), J. Skelton (cornet), H. L. Cleveland (tenor). Our neighboring town, Smith's Falls, is regaling itself during this week with a musical convention, under the direction of Professor W. O. Perkins, of Boston. The attendance is very large. The Rival Concert Company, consisting of Miss Fidelia Densmore (prima donna), Mme. E. Schiller (flute), H. W. Hutchins (cornetist), H. Lingerhoff (violin), W. E. Louis (pianist), will give a concert here about April 28. In the projected concert of the Infantry band here, which is to take place early in May, the Ogdensburg City band will assist. The management also is making arrangements to procure the assistance of Signor Liberati, the eminent cornetist of your city. Professor Davy, leader of the Silver Cornet Band, has resigned, and Professor Jacobs, leader of the Perth band, will probably be his successor.

A. C. J. K.

BURLINGTON, Iowa, April 14.—James Rogers is preparing a programme of unusual interest for next Easter Sunday services at the Congregational Church. I see by the *Gazette* that a grand testimonial concert will be given Emma Nelson soon. The best talent in the city have tendered their services, and the programme will be varied and excellent. The idea is a very appropriate and merited one. Miss Nelson has sung for years, almost indiscriminately, and the members of the Congregational Church propose to show their appreciation of her kindness by tendering her a complimentary concert. The management of it is in the hands of E. Chamberlin, Mr. Rogers and others, which is sufficient guaranty that there will be a big house and a fine programme. MAX.

CHICAGO, Ill., April 14.—We have had fewer musical entertainments than usual during the past week. Beginning with last Thursday, the first in order was a soirée given by Frederick W. Root (one of our prominent vocal teachers) at the piano rooms of Root & Son. The programme consisted of music and recitations. "Bilie Taylor" is drawing excellent audiences at the Grand Opera House. The last of a series of entertainments at the Third Presbyterian Church took place Tuesday evening. Anna Morgan gave some recitations and the Chicago Chickering Quartet furnished music. A new musical organization in this city goes by the extremely flat name of the "We Three" Trio. The seventy-third pupils' matinée of the Hershey School of Musical Art took place last Wednesday afternoon. The participants were Agnes Kearsley, Alma Bate, Adele Newell, Leda Ballard, Alice Whitacre, Minnie Kirkup, Eva Leede, Hattie Lovejoy and Messrs. Nind, Johnston and Townsend. A fine programme was given in excellent style. H. Clarence Eddy gave an organ recital last Saturday noon, with a choice selection of works. Eva Nash Wheeler furnished some recitations. Mrs. Wheeler is a graduate of the Boston School of Oratory and has met with excellent success. This was her first appearance in Chicago. Mr. Eddy intends shortly to play a programme composed entirely of the works of American writers.

FREDERIC GRANT GLEASON.

COLUMBUS, O., April 15.—On Thursday evening the Liederkranz Society, under the direction of Hermann Eckhardt, gave the finest concert of the season. The numbers, both vocal and instrumental, were almost entirely taken by the pupils of Mr. Eckhardt. The programme contained Mendelssohn's D minor piano Concerto, played by Nora Wilson; Mr. Eckhardt's variations for string quartet; Vieuxtemps' Fantaisie Caprice, by Master Theo. Binder; viola solo by Master Louis Heck; Wasserman's duo for violins by Louise Krumm and Mr. Eckhardt. F. Krumm and Lippert each sang solo selections from Rossini's Stabat Mater. Mary Gemunder rendered the aria "O, my son," by Meyerbeer. Anna Tresselt, the prima donna of the evening, gave the difficult cadenzas in Verdi's "Ah! fors' e lui" and Rossini's "Inflammatus," with great clearness; her voice, especially in the upper tones, is very round and full, and high C was frequently taken without the slightest effort. The Liederkranz sang their numbers so as to reflect credit on themselves and their director. Nearly all of the soloists had the advantage of an excellent quintet accompaniment. The concert was greatly enjoyed by our people, and bouquets and baskets were freely distributed. Too great credit can not be given to Mr. Eckhardt, the director, for the diligence and skill with which he conducted the concert and rehearsals.

GEM.

GALESBURG, Ill., April 13.—On Monday evening last Perry, the blind pianist, of Boston, gave a recital at the chapel of Knox Seminary. Not many attended, on account of the storm and a postponement not generally known. He uses a Henry F. Miller grand. To-night, at the Swedish Lutheran church, we are to have Handel's "Messiah" performed by a society from Moline and Rock Island. The bills say a chorus of seventy trained voices and selected soloists. A Professor Osborne director.

A.

JACKSONVILLE, Ill., April 13.—The concert of the Mendelssohn Club on Thursday night, at the opera house, was a success in every respect, notwithstanding the rain. Many of our musical people believe the changes in the club to be for the better. Schnitzler's playing is decidedly the best of the leaders, and Mr. Giesel's work is here regarded as phe-

nomenal. Nellini was well received and will be favorably remembered.

OTHO.

MADISON, Wis., April 14.—The Northwestern Singers' union (Saengerfest) will be held in this city July 8, 9 and 10, and it promises to be the grandest affair of the kind ever held in the Northwest. The union is composed of twenty-six societies from the States of Wisconsin, Iowa and Illinois, and has a male chorus of six hundred voices, which will be a grand feature of the festival. They were organized in 1865, and have met every two years since, the last festival having been held in Milwaukee in 1879. The president of the Saengerbund is J. C. Ludwig, of Milwaukee, and the corresponding secretary E. O. Kney, of Madison. The grand concerts are to take place in the Assembly Chamber on the evenings of July 8 and 9. On Sunday, the 10th, will be a grand picnic. On Saturday evening a grand feature of the concert will be a mixed chorus from the five Milwaukee societies, embracing a chorus of three hundred and seventy-five voices, one hundred and sixty of them ladies. Many eminent soloists are to appear at these concerts. The meeting will be a notable event in musical circles. Next Monday evening, the 18th, the Madison Liederkranz will give a grand concert at Turner Hall. It will be a musical treat. Doc.

OTTAWA, Ont., April 14.—On Tuesday evening, the 12th inst., Oliver King gave his second pianoforte recital in St. James' Hall. The following programme was played without the use of notes: Prelude and fugue in E minor (Mendelssohn); nocturne in G, valse in A flat, ballade in G minor (Chopin); rondo-capriccioso, by request (Mendelssohn); four humoresques (Grieg); étude (Henselt); sonata (op. 57), sonata, appassionata (Beethoven); nocturne, valse, gavotte (first time of performance) (Oliver King); Hungarian rhapsody, No. 8, The Wild Hunt (F. Liszt). The prelude and fugue in E minor and rondo-capriccioso, by Mendelssohn, showed careful study, and were played with a taste and feeling which well expressed the meaning of the music. The difficult sonata appassionata was finely rendered. In his execution of the valse in A flat, ballade by Chopin and the selections from Liszt, Mr. King displayed great agility and brilliant technique. His own compositions are tasteful and expressive of fine musical sentiment.

E. V.

QUINCY, Ill., April 12.—Professor Wilmot, assisted by his pupils, will give a concert on Monday evening, April 18, at the warerooms of the Whitney & Holmes Organ Company. The following is the programme: Trio, "The Hawthorne in the Glade" (W. S. Bennett); Miss Duff, Messrs. Duncan and Wilmot; solo, pianoforte, quickstep, "William Tell" (Czerny); Maud Cook; song, "What the Firelight Told" (Röckle); N. S. Donnelly; solo, concertina, selection from "Robert le Diable," Professor Wilmot; song, "Ask Me Not Why" (Donizetti); Mary Sturgiss; solo, pianoforte, andante and rondo capriccioso in E (Mendelssohn); Minnie Hillis; song, "Hark! the Bells are Ringing" (Henry Smart); Bessie Duff; solo, concertina, Concert Waltz (Wilmot); Professor Wilmot; recitative, "Why Must I Linger," song, "O Meadow Clad" (W. S. Bennett); Lew J. Duncan; song, "Only the Night Wind" (Sullivan); Mira Duncan; duet, pianoforte, overture, "The Merry Wives of Windsor" (Nicholai); Misses Hillis.

I. D. A.

SAN FRANCISCO, Cal., April 5.—The Wilhelmj concert season has just closed. We have never had a more successful season, when Lenten observances are taken into consideration. Of the company Wilhelmj was the attraction, and all his numbers received the most liberal applause. As regards their pianist, Sternberg, he has a splendid execution, but why is it that he alters the compositions he interprets? In Chopin's Nocturne, op. 15, No. 2, he added in the second bar the closing cadence in that bar in another octave, making a cadenza of a simple strain. In Weber's Concertstück, op. 79, he played several runs in octaves (not written so), and instead of playing the octave *glissando* in octaves as it is written, he played single tones. The same way with several staccato passages, which he played legato, and vice versa. Still he has a good technique, and pleases his audiences, and that suffices to please the management. The company produced several numbers that are strangers to 'Frisco ears—the Bach Chaconne, &c., for instance. Professor Eimer gave a "grand oratorio concert" last week, which turned out to be a complete fiasco. The less said of it the better.

PIONEER.

SAVANNAH, Ga., April 17.—The Easter Sunday programme at the Cathedral of Our Lady of Perpetual Help was as follows: Pontifical high mass at 10:30 A. M., Right Reverend Wm. H. Gross, Bishop of diocese, celebrant. Cathedral choir under direction of Frank E. Rebarer. Introduction, violin and organ, Traumerei (Schumann), James Douglass and Professor F. A. Warth, organist; Haydn's Third Mass, with orchestra; offertory, "O cor amoris," duo and chorus (orchestra accompaniment) (Lambillotte). Evening service (Vespers) at 7:30. Introduction, violin and organ; Vesper hymns, with orchestra accompaniment (Rosewig); "Magnificat," chorus, with orchestra accompaniment (Mozart); "Regina Coeli," duo and chorus, with orchestra accompaniment (Lambillotte); "O Salutaris," quartet, with orchestra accompaniment (Meyerbeer); "Tantum Ergo," solo and chorus, with orchestra accompaniment (Berge). Following was the programme at Christ's Church: Morning Service—Pro-

cessional hymn, "Praise the Lord" (Howe); Te Deum (W. H. Smith); Jubilate (W. H. Smith); Offertory, "I know that my Redeemer liveth" (Handel)—Mrs. Cleveland, soprano and organist; Mr. Hunter, tenor; W. King, basso. The director of the cathedral choir has been working hard for several weeks past, and the service on Easter Sunday morning was such as was never heard in our city. **MAX.**

TORONTO, Ont., April 13.—The Litta Concert Company gave a farewell matinée concert at the Grand, on Saturday, to a very large audience. The prima donna was enthusiastically received. The music lovers of this city have to thank the Toronto Concert Bureau for the three Litta concerts; also for bringing Remenyi, Joseffy, Carreno and other artists here this season. The St. Andrew's Church Musical Institute gave a concert on the 7th, under the direction of Mr. Fischer, conductor of the Toronto Choral Society. The part songs were particularly well finished. F. H. Torrington, conductor of the Philharmonic Society, who has been seriously ill for some time, has recovered, and is now able to resume his duties. The Metropolitan Church Choir sacred concert, which was to have taken place on Good Friday evening under his direction, has been postponed till May 9. Haydn's "Passion Music" and Mendelssohn's "Hear my prayer" will be given. The Holman Company are advertised to give "Olivette," on the 15th and 16th, for the first time here. **FELIX.**

UTICA, N. Y., April 15.—The Tabernacle singing class gave their second concert on the 8th and drew a large audience. It proved the finest local musical treat of the season. Professor Apmadoc, whose efforts have been crowned with success in training this powerful class, feels a justifiable pride in the admirable manner in which the concert passed off. The following programme was presented: (Donizetti)—"La Fille du Régiment"—"The camp is my home;" (Balfe)—"Siege of Rochelle"—"Vive Le Roi," class; (Zundel)—male voices—"Columbia, dear fatherland," double quartet; (Bishop)—duo—"My Pretty Page," Alice Jones, Apmadoc; (Emerson)—nocturne—"The leaves in the garden murmured," class; (Balfe)—serenade—"Good night, beloved," Anna Arnott; (Meyerbeer)—duo—"Il Gueramento," Eva Warren, Apmadoc; (Abt)—arranged—"Carpe Diem;" (De Lisle)—Marseillaise—"Ye sons of freedom," class; (Gumbert)—song—"If on the meads," Lillian Lewis; (Murray)—anthem, with duet and solo—"Praise waiteth for thee," Florence Roberts, Emma Paddon, W. J. Paddon and class; (Torry)—valse—"Song of Sorrento," Eva Warren; (Emerson)—glee—"Star of descending night," class; (Macfarren)—romance—"Wouldst have my name?" Apmadoc; (Giavizi)—three-part song—"Wake, wake, wake!" party of twelve; (Smart)—duo—"Can I sing, can you sing?" Apmadoc, Edwin Broadbent; (Rossini)—"Maid of Judah"—"All by the shady greenwood;" (Barnby)—"Harlech"—arranged, "Freedom, God and Right." Very beautiful Easter music is in rehearsal by the Trinity Church choir. The usual quartets and choruses will be given. This choir has been strengthened by several new voices recently. The programme, which I will send you next week, contains several new selections, including the "Hallelujah Chorus," by Handel. Calvary Church choir will present unusually fine Easter music. One of Mozart's masses will be rendered by the choir of St. Joseph's—Frances Kleespies singing the "Jubilate Deo" at the offertory; La Hache's trio, "Veni Creator," will be sung by Miss Kleespies and Messrs. Nelbach and Fisher.

E. H. W.

BRIEF PERSONAL MENTION.

ARBUCKLE.—Lizzie Arbuckle, daughter of the well known cornetist, lately made her début in Steinway Hall. She made a favorable impression, displaying a voice that promises much when it shall have received a thorough training.

AMBRE.—Mme. Ambre was last week prevented from assuming, in Philadelphia, the title rôle in Gounod's opera "Romeo et Juliette," on account of sudden illness. She is the prima donna of the De Beauplan Grand French Opera Company.

BOTTESINI.—The King of Portugal has conferred on Signor Bottesini the Order of St. James. Bottesini is the greatest double bass player in the world.

GABBI.—Mme. Gabbi, a prima donna who has been quite successful in Havana, has been engaged by Mr. Mapleson. She is to appear with his company in London, after which she will come to New York next season.

HOLDEN.—Albert J. Holden, organist of the late Dr. Chapin's Church, gave a lecture recently on Wagner and his art mission. The subject matter was of interest, although a tendency to rhetoric prevailed.

KING.—Fred. King has been chosen principal tenor for the coming May Festival by the musical committee.

KING.—Julia Rivé-King arrived in town last week from her long concert trip in the West.

McDOWELL.—Edward A. McDowell, a young New Yorker not yet twenty years of age, after playing in concert in Darmstadt, has been elected professor of the pianoforte in the Conservatory of that place. Mr. McDowell is a pupil of

Carl Heyman, and the German papers already praise his "extraordinary individuality and advanced technique."

MILLS.—S. B. Mills, the well known pianist, will not go to San Francisco, as reported some few weeks ago. More important engagements keep him in and about the city.

SCHUMANN.—Mme. Schumann, probably the best interpreter of her husband's works, has been warmly welcomed back to England by those interested in piano playing.

TOWER.—Mr. Tower, who was to have been one of the leading tenors at the approaching festival here, died last week suddenly in Boston. Mr. Tower, it will be remembered, appeared in the Philharmonic concerts this season.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Wm. A. Pond & Co., New York City.

1. The Spanish Serenade.....	(song).....	M. W. Balfe.
2. O, Wert Thou Near Me.....	".....	F. Paolo Tosti.
3. Little Ben Lee.....	".....	Stephen Adams.
4. Come to the Land of Peace.....	(concerted piece).....	Alfred G. Robyn.
5. Faith's Repose.....	(sacred quartet).....	J. E. Meyer.
6. Regina Celi.....	(anthem).....	Wm. Dressler.
7. Billy Taylor, old English ballad, arr. (piano).....		Alfred Cellier.
8. Tarantella.....	".....	Harry Mayer.
9. Columbia March.....	".....	P. S. Gilmore.
10. Berceuse.....	(violin and piano).....	F. L. Morey.

No. 1.—A pretty melody with a characteristic accompaniment, which can be sung by ordinary singers. It is cast in the popular vein, and is calculated to please the average audience. Compass, E to A—an eleventh.

No. 2.—A well conceived "barcarolle," the musician being evident throughout it. It does not suffer for lack of variety, whatever opinion may be held concerning the treatment of the words. It can be recommended to singers having cultivated taste, who will be able to produce with it a charming effect. Compass, D to F sharp—a major tenth.

No. 3.—Is like most other songs of its class—as music, of not much worth, but likely to become popular on account of the words. Of course, with such pieces, the interpretation is of great importance. Compass, C to F—an eleventh.

No. 4.—May be called a pleasing piece, without betraying the slightest shade of originality. It is evident from the errors in the "trio" and "quartet" parts that "part-writing" is not Mr. Robyn's forte. In this respect the work shows a great lack of education or practice, or both. Octaves and fifths are not lacking.

No. 5.—This quartet does credit to the composer, for the part-writing is much superior to that which is so often found in works of its class issued in this country. The ideas are comparatively weak, but a good performer will make it acceptable to the majority of listeners. To quartet choirs it will prove at least interesting.

No. 6.—Makes quite an effective Easter anthem, albeit it is more or less commonplace with regard to its ideas. The tenor solo is very much like the melody in D flat in Chopin's "Marche Funèbre." Those choirs that wish a comparatively easy anthem, one that will be showy, should procure this. One or two passages might be improved.

No. 7.—Needs no further comment than that it will please all who hear it. A mistake in the hornpipe remains. The words are droll enough.

No. 8.—Comparatively easy and brilliant, but some of the harmonies are crude and do not follow each other well. Of course, the themes have but little originality, but the whole piece is playable and makes a fair study.

No. 9.—Quite an effective march, the "trio" of which is based upon the melody of "Columbia." It can be played by average pianists, and will commend itself to a numerous class of players and music lovers. Four errors remain uncorrected on page 2. The title page is graced with a portrait of Captain Thos. H. Cullen.

No. 10.—Exhibits taste and knowledge, and well performed would undoubtedly produce an agreeable effect. The changes, however, are too harsh for a cradle song, and the opening idea is not as well developed as it might have been. Mistakes have been left in the shape of needed naturals, flats, &c.

Ed. Schubert & Co., New York City.

1. Scène et Grande Polonoise Triomphale (violin).....	Isaac B. Poznanski.
2. The Rat Charmer of Hamelin, potpourri (piano).....	Chas. Költing.

No. 1.—In this extended work the composer has displayed many admirable qualities. The three first notes of the chief theme of the Polonaise have been handled in a masterly manner. They first appear in the "Scène" as a sort of preparation for what is to follow, so that when the Polonaise first bursts upon the hearer he feels himself already acquainted with it. The edition before us gives the violin obligato part, with the orchestral accompaniment arranged for the piano. Only a violinist of real ability can ever hope to play through the piece, but in the hands of such an one it can be made to produce a good effect. The accompaniment displays much judgment and care, as it is always made to be subordinate to the solo it is intended to help and heighten. Altogether the work is a rare one when compared with the average piece published in this country. Its typographical appearance does honor to the well known publishers.

No. 2.—This potpourri contains several of the favorite

melodies from Mr. Neuendorff's successful comic opera, although the arrangement might have been somewhat improved, and one or two passages omitted as ineffective and uninteresting on the piano. The piece will no doubt find favor with those pianists who like such adaptations. It is comparatively easy to play.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

... S. Clark, at the conference of organists and organ builders recently held in London, proposed "that straight pedals, neither radiated nor concave, but of ample dimensions, be adopted as the most generally convenient (not less than 2½)." Of course, habit and use will necessarily enter into every individual's expressed preference, and, therefore, the difficulty of obtaining the entire vote of organists upon any one system is not to be expected. Mr. Clark's proposition, no doubt, will universally prevail in the end, because it is the most natural method of making pedals, and because, as he says, that "it is impossible to play accurately on radiated pedals."

... The stereotyped voluntary is always begun by the player setting his foot firmly upon a certain pedal note and keeping it there for half a minute or so before the keys of the manual are touched. This commencement of a voluntary is as inexplicable as the "dying fall" ending, lately proved to be so inane by Jas. Turpin, in his recent paper on "Phrasing and Expression on the Organ," read at the College of Organists, London. The force of habit and the power of imitation can only account for the prevalence of the "pedal note" beginning as of the "dying fall" ending, which truly are a couple of trivialities that should be banished, except in particular instances where a particular effect is aimed at. But force of habit is likely to prevail for some time yet.

... What was wont to be a cause for complaint both to performers and listeners in old organs was the noise made by the pedals when rapid passages were executed. To a certain degree, this defect has been removed, and modern instruments (if made by reputable builders), never fail to exhibit superior skill in this particular respect. Many lovers of the organ and its musical literature have turned away from the finest performances half angry at the annoyance caused by a rickety pedal action, and have had their enjoyment materially lessened on its account. A venerable choir leader, who had indulged in a lengthened European tour, referring to the numerous opportunities he had had of hearing the best performers on the instrument, once said: "I was so often annoyed by the racket made by the pedals during the execution of difficult and rapid phrases, that I frequently left the building before the conclusion of the performance." Like all other faults of mechanism, this one is almost a thing of the past.

... America has comparatively few concert-hall organs. In this respect even New York is lamentably deficient. Notwithstanding that music in this country is so broadly cultivated and deeply cherished, there are very few provincial cities that have a town hall with organ. England might well be imitated with regard to organs and their fullest employment, although, at present, it cannot be expected that city aldermen will appoint city organists and pay them out of the city treasury a fair compensation. Concert-hall organs should be the rule, not the rare exception. Aside from their use as solo instruments, no oratorio performance is complete without their aid, for grandeur of choral effect is greatly increased by their judicious employment. No strengthening of the orchestral body can atone for the lack of the organ's sustaining and filling-up qualities, a fact that is always demonstrated by every oratorio performance given minus its aid. As before remarked, the metropolis exhibits the meagreness of America's supply in this respect. The instrument in Chickering Hall is the only one that can be dignified by the title "concert-hall organ." But even this is not in a hall owned by the city, and, therefore, must be considered as a half private arrangement. If the chief city of the Union is thus inadequately provided with regard to concert-hall organs, what must be the state of matters outside of it? The next fifth of this century will, no doubt, see great changes in this regard. The excellent organs in the music halls of Boston, Cincinnati, Detroit and Chicago, will, undoubtedly, act as a great incentive to action on the part of other cities, which must eventually go and do likewise.

An Indignant Woman.

To the Editor of The Musical and Dramatic Courier:

I DO not know who may be the musical critic for THE COURIER, but I am quite indignant at him. A week or two ago, in noticing a piece by a lady, he remarked: "This is very good for a lady." Now, is not that too bad? Must a lady be forced, as George Eliot was, to write under cover of a masculine name in order to obtain a fair and impartial hearing? Every writer ought to be judged according to his or her merit, and not sex. Such a little patronizing pat to women is amusing, too, when you consider the immense amount of musical trash written by men. Oh! I'm very indignant.

FELICIA.



NEW YORK, WEDNESDAY, APRIL 20, 1881.

THERE are indications already observable by those who choose to look around that the theatrical season of 1881-2 will be more largely devoted to the legitimate drama than any within the past three years.

THIS is not due to the weariness of the public with regard to the so called farce comedies and silly musical trash and variety business, although that and the failure of a large number of frivolous and unworthy combinations have undoubtedly prepared the public mind for a return to the stable and full-bodied drama.

A SPASMODIC effort toward a return to the really worthy and instructive, the intellectual and profitable in dramatic affairs might have been made a year ago, and it would have been fruitless. Coming as it does at a time when the public is ready for a change there is little doubt that the present, or rather the future move, is destined to success.

IT seems to be one of the strange laws of nature that reforms should be made through selfishness. The English Church owed its existence to the selfish desire of Henry VIII. to obtain a divorce. France owes her republic to the bombast and desperation of her last emperor. History is full of such examples. The movement toward the legitimate is due to the skill of one of the brightest young managers in the country, William Hayden, and the equal ability in another direction and success of an actor, Thomas Keane, erst of Boston, and now a star who is contesting the honors of the Shakespearean stage with such men as Booth, McCullough and Barrett. Keane this season has made an unexpected amount of money. A year ago he was only a stock actor, but is now one of the leading stars of the country. There are other excellent actors in the profession; why should they not go starring?

IN the absence of any convincing argument against their doing so they are about to add their names to the list of American stars. As far as is known Fred B. Warde, Frank Mayo and W. E. Sheridan, all of them genuine actors and representatives of the very best type are about to compete at the head of their own companies with Mr. Keane and the big wigs of the stage. Louis James is more than suspected of following their example. Each of these gentlemen has not only his own style, but his own clientele among American playgoers, and this alone would be sufficient to direct attention to the subject of the legitimate. Competition will awaken partisanship; partisanship will breed interest; interest will make money and reward those who have adopted it, and by and by we may expect to observe as great a supply of tragedy and the other forms of the legitimate as we have had of farce, variety and spectacle, or even of "Pinafore" and "Olivette."

IT is not impossible that the light of the amusement millennium, of which Pastor Talmage has dreamed, when the deacon shall spout expurgated Shakespeare with the dominie's good wife, and the theological student deal in a platitudinous "School for Scandal" with the latest fashionable lady candidate for baptism, has begun to dawn. There are evidences on hand of a thorough regeneration of dramatic methods, all in the way of amateur representations. The so called amateur associations, apparently formed for two closely connected purposes, namely, to give a few ambitious young persons a chance to take all the "fat" parts, and to give the one hundred odd paying members an opportunity to quarrel over the leavings of a cast, have nothing whatever to do with the millennial dramatic change. These amateurs are professionals beside the coming players. They can secure a professional stage manager; they deal in professional slang; they know all about "floats" and "flies," "drops," "tormentors" and "practicable doors," although the ghost never walks for them; they have learned all the little shades of difference in the value of parts if not of lines; they wear check suits and affect large hats and loud conversational tones according to sex, call one an-

other "catty" and "nibs," and can wrangle over a cast with all of the earnestness and ill-feeling that belong to the professional boards. What they lack principally is ability to act and the philosophy which accepts a fair criticism without rushing into ink to abuse the paper which has had the hardihood to deny them absolute perfection in histrionic art. However, by comparison with the millennial amateur they are professionals. Those of whom we speak have the advantage that their old men are no older than their juveniles or walking ladies and gentlemen. It is the era of college performances which promises to usher in the period of the Sunday school drama.

FOR a century or so the college boys of Westminster have been required to play on "speech day" a Greek or Latin drama, ordinarily a comedy; but sometimes when the sixth form is more hopeful than usual a tragedy by Aeschylus or Euripides has been substituted. It is the dance that these young bears must perform before the vacation bun is handed them. In this country what is compulsory in England has been adopted, with modifications, for pleasure and profit. Years ago the Yale Glee Club wandered around the United States singing their collection of unintelligible college songs for the benefit of their boat club fund. Their tour was voted a great success—so great that several other colleges have formed companies to travel this season. The list becomes formidable. Harvard's students are getting up a tragic organization to play the exceedingly novel tragedy of "Edipus Tyrannus," for home consumption probably, since Harvard, like the famous English "Eleventh," which "don't danceth," has reached the conclusion that it "don't amuse the vulgar." The American public may, therefore, be spared the infliction of witnessing the murder of poor Sophocles. Dartmouth, however, is going to play opera for the benefit of its base ball club, a proposition which will, doubtless, strike terror to the souls of Mapleson, De Beauplan, Hesse and Henderson. Yale will give concerts for the benefit of its boat club. Princeton will follow the latest professional example and take a tour in a palace car, probably for the benefit of a poker club. There are a plenty of other colleges to hear from. In point of fact, the United States can proudly boast more colleges than any country in the world, and these are of an almost endless variety. If Yale and Harvard take up the concert and tragedy departments, Princeton finds it necessary to imitate the most ambitious of variety companies, and Dartmouth monopolizes opera, there are still the spectacular for Vassar, negro minstrelsy for Columbia, and pantomime, burlesque and the "society" drama for the remaining thousand odd to choose from. But since these exhibitions must be given during term time, it is evident that somebody must fill the vacant classes, or else the colleges will be compelled to close. Perhaps it would not be a bad idea to recruit the students from the ranks of the professional players whose occupation will be gone. Such an exchange cannot but be beneficial to both parties. The college lads can learn quite as much of the humanities in singing and acting as in base ball and boating, and, perhaps, in studying the elementary branches some of our coming Keans and Forrests will not be wasting time.

THE DIME MUSEUMS.

TO which particular department of a weekly paper devoted to the interests of music, the drama and trade, the subject of dime museums should be referred depends very largely upon the time of day, the day of the week, the month of the year.

To the average mind the very mention of a dime museum recalls a collection of curiosities whose actual appearance peremptorily belies the various polychromatic exaggerations on the walls. Disappointment and dimes that the giver would fain recall are the most lasting impressions of the uninitiated who are asked for the plain truth.

Not that the dime museum is necessarily a fraud. On the contrary, in general it is fair to assume that the visitor obtains his full money's worth of entertainment and instruction; for the reason that all of these institutions in New York and its vicinity in which "annexes" and "branches" are established, are all doing well. Some of them ought to succeed and some ought not.

The original idea of a dime museum is as old as the circus, and may be regarded as the outgrowth of the historic "side show." While the traveling "aggregation of wonders," with its menagerie, its acrobats, clowns, trapeze performers and others, is in winter quarters, the beasts are eating their heads off in profitless enjoyment of their rations, the men are in general looking out for future engagements, and the waxen and other collections might as well be turned to profitable account by being put on

exhibition in the large cities. This is actually what has been done in the dime museum world.

But, as might be anticipated, there must be extraordinary as well as staple curiosities. The learned pig is all very well, but even the astute Long Island hog-guesser will eventually weary of his scientific attainments and pray for some other form of wonder. Hence in their turn come extraordinary attractions—the St. Benoit twins, the two-headed calf, the tattooed Greek—all of which or whom are genuine and legitimate. But even they pall in turn. At length some bright, enterprising fellow avails himself of a topic of general interest, and secures from his European agent a Zulu chieftain, a Kaffir giant, or a South African "princess" and her attendants.

In such living curiosities there is much to satisfy the public greed of information; but when this wholesome appetite is relieved with proffers of bogus wonders, it is not surprising that the public becomes distrustful. A few weeks ago a dramatic critic on one of the daily papers, who had spent several years in Natal and at the Cape, and was familiar with the various *patois* of the Kaffir language, paid a visit to a museum where certain Zulu chiefs were on exhibition. On entering the building his ears were assailed by some most indubitable Kaffir comments upon a distinguished lady in the audience. The journalist, recognizing his opportunity, greatly alarmed the entire troupe by assuring them that Kaffir was one of the earliest studies of the adolescent American and that even the police of New York understood it. Imagining from the purity of the speaker's dialect that such was really the case, the chiefs gave way to the wildest lamentations, and were only consoled when the joke was explained to them.

Far other was the effect produced by the same obtrusive linguist who presented himself unthinkingly in a dime museum in Brooklyn a few weeks ago. A Kaffir giant was on exhibition, and passing from one theatre to another he dropped in to exchange a few words with the lonely giant. On asking one of the attachés of the institution for a glimpse of the giant, he was requested to explain his business with the African. Innocently enough, he said that he spoke the Kaffir language and would like to talk to the great representative of the race. His guide disappeared, and in a few minutes returned with the announcement that the giant had gone home and that the show would shortly close. The journalist waited, and in fact in a few minutes the lights were extinguished. It was exactly a quarter to nine when he left, the place being then in darkness. His fatal knowledge of the Kaffir tongue had caused the management to forego two hours of their exhibition lest the giant should by a too fluent use of Milesian expletives "give himself away."

With such vulgar frauds we have nothing to do. The world loves nothing so much as to be humbugged. This is as true of any other civilized people as our own, and has therefore no significance.

But there are some features of the dime museum against which we protest with the utmost energy, and one of these is the baby show. In lieu of real savages or other attractions, certain managers originated a cat show to give local interest to their undertaking. That having worn itself out a dog show was advertised. Rats and mice ought to have followed, but they have little interest for ladies and children. The baby show was therefore advertised, and became an actual fact.

In behalf of these exhibitions of infants there is positively nothing to be urged. They are mainly to be relied upon as the best possible stimulants of ugly passions in the minds of mothers and children. A prize baby, if it survives the treatment it is likely to receive, grows up under a frightful disadvantage. To be known as a baby who had been awarded a premium for good looks is to challenge instant and odious comparison. To be regarded as one who had not the remotest chance of a prize is to court perpetual ridicule which must sooner or later react upon individual character. Mothers, whose infants are spurned, give rein to their tempers and, being *a priori* weak, vain and frivolous, are likely to bring their offspring up badly. The great baby shows of the past few years, which were doubtless as profitable to their projectors as they were unfair in their allotment of premiums, were at least given in spacious buildings, where the air was only partially tainted with the breath of admiring thousands. In the dime museum baby show, however, hundreds of people are admitted into a long room certainly not more than ten feet high. The place is crowded, and between the heads of the spectators and the ceiling is only a space of four and one half feet. In five minutes, in an apartment of such dimensions thronged to its utmost capacity, the air becomes vitiated. In half an hour it is loaded with poison to every adult being in the house. The tender, helpless children who are put on exhibition to gratify the greed of a manager and the thoughtless pride of foolish mothers are exposed to every form and quality

of disease. It is to such wretched folly that the community owes its hideous records of infant mortality.

If the Society for the Prevention of Cruelty to Children would only direct its attention to the prohibition of these baby shows, even at the cost of letting well grown youngsters earn an honest dollar by performances on the stage, it would be doing a merciful service.

SOCK AND BUSKIN.

....A season of German comedy was opened at the Boston Museum on Monday.

....Lotta will continue to perform at the Park Theatre in "Little Nell" during this week.

....Maggie Mitchell has brought out her new play, "Little Mother," written by George Fuller.

....Mr. and Mrs. George S. Knight will begin a new engagement in this city in a few weeks.

....John McCullough will begin his London season at the Drury Lane Theatre on Monday next.

....Madame Janauschek will follow Fanny Davenport at the Park Theatre, Boston, on next Monday.

....The original "Hazel Kirke" Company is announced to appear at Haverly's Niblo's Theatre on May 2.

....The Volks family will make their appearance in Brooklyn next week, under the management of Mr. Haverly.

....Joseph Murphy reappeared at the Grand Opera House on Monday night in his popular Irish play, "Kerry Gow."

....Thirty French Lancers appear on horseback in a new play entitled "Branded," at the Princess' Theatre, London.

....W. J. Florence writes that he has secured four new plays, and will sail for New York in July to arrange for his next season.

....Fanny Davenport has decided not to produce her version of "La Princesse de Bagdad" in Boston during the current engagement there.

....W. E. Sheridan last week played to good business in St. Louis, his repertoire consisting of "Louis XI," "Marble Heart" and "Richard III."

....The 450th performance of "Hazel Kirke," at the Madison Square Theatre, will be given next Monday. A handsome souvenir is in preparation for the event.

....Edward Harrigan has written a new comedy called "The Mayor," which will be the opening play at the new Theatre Comique, which is now building.

...."Fun on the Bristol" has proved amusing enough to attract large audiences to Haverly's Theatre during the past week. It will be repeated for the present.

....The Salsbury Troubadours will produce a new farcical and musical play next season, written for them by Clay M. Green, and to be known as "A Terrible Malady."

....Smith and Mestayer's Tourists opened last week at Baldwin's Theatre, San Francisco, and are said to have made a hit, the receipts of the first night being over \$1,600.

...."La Mascotte," Audran's comic opera, will be put on the boards of the Bijou Opera House at an early day. It is said to be as sprightly as any of its successful predecessors of the same school.

...."The World" is popular at Wallack's Theatre, and will probably hold the stage till the end of the season. The scenery inspires enthusiasm, and the play has become part of the town gossip.

....Steele Mackaye's drama, "Won at Last," is well known and admired in this city; it was revived last evening at the Bijou Opera House, and Mr. Mackaye appeared in the character of John Fleming.

....Giovanni Lepri, formerly ballet master in the Teatro de la Scala of Milan, has arrived in this city, and will direct the ballet in the spectacle, "Castles of Spain," to be produced shortly at Niblo's.

....Tony Pastor and company during the present week will appear in Albany, Poughkeepsie, Paterson, Trenton and Newark. In the last named city they will give their first matinée. They are reported to be doing a very large business.

....Salvini's farewell representations before his departure for Europe will take place at the Academy of Music on Monday, Wednesday and Friday evenings, May 9, 11 and 13, with a matinée on Saturday. He will appear in "Othello," "The Gladiator" and "Macbeth."

....Mrs. Charles E. Leland has leased the Albany Opera House for two years. Mrs. Leland has had a dramatic education and much stage experience. It is announced that the interior of the house is to be rearranged, the latest improvements in stage mechanism are to be reproduced and new scenery prepared.

....George Gayler, having received from Mrs. Barney Williams the drama of the "Connie Soogah," will revive it for the season of 1881 and 1882. George Clarke, who is now playing at the Madison Square Theatre, will sustain the late Mr. Williams' part of Corney McGrath, the jolly peddler, with all his original songs, dances, jigs, &c.

...."Felicia" will be played for the last time at the Union Square Theatre during this week. Clara Morris will make

her reappearance there on next Saturday night in "Camille." On next Monday evening, an adaptation of Dumas' drama, "Monsieur Alphonse," under the title of "Raymond," will be produced, with a cast that will include Miss Morris, James O'Neil, F. De Belleville, W. J. Lemoyne, Effie Germon and Eva French.

...."The Shaughraun" was revived on Monday night at Niblo's Garden, and Dion Boucicault reappeared there in his famous part of Conn. The supporting cast was a competent one, and the play was put upon the stage with great care. Among those who took part in the performance was Miss Hannah E. Bailey, now Mrs. H. J. Sargent, a protégé of the late Edwin Forrest, and, according to common report, an excellent actress. The "Shaughraun" is said by Mr. Boucicault to have been played to \$1,500,000 since it was first produced.

....William A. Warner, late manager of the Opera House at Louisville, Ky., has been elected secretary and treasurer of the Masonic Temple as well as superintendent of the building, by the Board of Directors. Mr. Warner's long association with theatrical matters will bring business to the house and will give it the character of a theatre. New scenery, properties and modern appliances will make it quite a different looking place. Under Mr. Warner's management it will be brought into a generous rivalry with other houses.

....William Luske has exerted himself at various times to inspire public interest in the performances given by well known Brooklyn societies like the Amaranth, Gilbert, and others equally favored and popular. In recognition of his services, these societies have tendered him a testimonial, which will take the shape of performances to occur at the Waverly Theatre, of which Mr. Luske is the manager, this evening. Robertson's play, "School," will be acted on this occasion.

CORRESPONDENTS' NOTES.

BALTIMORE, April 15.—Holliday Street—"Daniel Rochat" has been well rendered by the Union Square Company. John T. Raymond will follow in "Fresh" on April 18. Ford's—W. F. Cody, as Buffalo Bill, is underlined for 18th; John E. Owens in "That Man from Cattaraugus," 25th.

T. L. B.

BUFFALO, N. Y., April 15.—The Madison Square Theatre Company played "Hazel Kirke" for three nights and matinée to very large houses April 14, 15 and 16. J. W. Camer Company in "Rip Van Winkle," 18th, one week; Wm. C. Mitchell's Pleasure Party in "Our Goblins; or, Fun on the Rhine." St. James' Hall will have on April 18 G. R. Bunnell's show, to remain two weeks; then home matters until May 6 and 7, when the San Francisco Minstrels appear, followed by Bartholomew Equine Paradox on May 9, for two nights. The arrivals at the Adelphi Variety Theatre for one week, April 18, are Daisy Kernal, the Dutch Mendels, Harry and Leonie, Lizzie Derious and George Derious, Fred. Huber and Kittie Allyne, McVickers and Saunders, Frank Jones and Alice Montague in their great four-act drama entitled "On the Brink; or, The Creole Slave," supported by Julia Walcott, Geo. Barr, Ray Eveleth, Geo. Rushbridge, John Parkes and Louis Robie.

L. N. K.

BURLINGTON, Ia., April 14.—Haverly's Original Colored Minstrels drew an immense house on evening of April 8 and gave a fine performance. The company is splendidly managed by W. H. Bishop, who handles this very large company with no difficulty. Hoey and Hardie's "Child of the State," one of the best companies we ever had here, will appear again on next Monday, April 18. C. I. Krouse was in the city making necessary arrangements. Next Saturday, April 16, Canfield, Rooker and Lamonte's "Humpty Dumpty" Company will appear. Charlotte Thompson will also be here next week, and will draw a big house.

MAX.

CHICAGO, April 13.—At Haverly's Theatre Miss Ward's romantic history as well as her excellent acting in a play never produced here before, have kept the house well filled with an appreciative audience. The benefit of Bliss Whitaker, treasurer, and Fred Wallace, assistant treasurer of this theatre, last Sunday night was well attended, both gentlemen being favorites with the habitués of the house; another is to be given them next Sunday, for which the sale of tickets is already very large. Haverly is now in town; and the McVicker's theatre project having fallen through, the "General" clings to his original project of giving Chicago something finer than has yet been seen in the way of theatres. On Monday night Sheridan opens an engagement in "Louis XI." At Hooley's, Robson and Crane in their new play, despite adverse criticism, have been packing the house, so that "A. D. 1900" may be considered a financial success in Chicago. Hooley's Theatre certainly has the advantage of situation. McVicker's Theatre is doing an excellent business with the "Legion of Honor" combination. "Caralie" is announced in preparation. At the Grand Opera House, "Billee Taylor" is doing so much better in its second week, that the engagement has been extended another week. This is a notable occurrence, as such events have been rare in Chicago this season. Sprague's Olympic continues its good reports of the last two weeks, with Kelly and Ryan's "Bards of Tara" combination. It is by long odds the best paying va-

riety show that the south side has seen this winter. Next week, Snellbaker's "Majestics." At the West Side Academy of Music, the week's bill includes Andy and Annie Hughes, J. W. Ransone, Harry Woodson, Alice Bateman, and Willis Pickert in specialties; Wm. H. Rightmire, in his drama, "The Two Wanderers."

G. B. H.

FORT WAYNE, Ind., April 14.—Hoey and Hardie's "Child of the State" Combination appeared at the Grand Opera House on the 11th to a very small audience. The very bad weather may account for the poor attendance. The company gave satisfaction, and, no doubt, a second visit would be more profitable. Thomas W. Keene and company appeared in Richard III. on the 12th to a crowded house. Henry W. French and company of Hindoos will appear to-morrow evening, Saturday afternoon and evening. The Bijou Theatre is well patronized this week and the performance is good. Harry Webber's "Nip and Tuck" party passed through the city this morning en route for Bluffton. The "Galley Slave" Combination is booked for the 21st at the Grand Opera House.

MARK MARVIN.

GALESBURG, Ill., April 13.—"Rip Van Winkle," by Joe Jefferson, was played last night to a \$900 house. Known first class talent always pays here.

A.

LANCASTER, Pa., April 15.—Manager John D. Mishler presented here on the 11th and 12th Hearne's "Hearts of Oak" to good business. Hyer's Sisters "Out of Bondage," 14th and 15th, to fair houses.

MET.

LOUISVILLE, Ky., April 14.—Opera House—J. Rial's "Humpty Dumpty" and Novelty Combination, for three nights and matinée.

T. W. W.

LYNN, Mass., April 14.—At Music Hall—Dion Boucicault appeared on April 11 in the "Shaughraun" to only a fair house. Mr. Boucicault gave a fine rendering to the character of Conn, but the support was not what it should have been. Aldrich & Parsloe will present "My Partner" on the 23d.

C. C.

MOBILE, Ala., April 11.—Salvini was announced to play here last Monday night, but failed because only \$100 worth of tickets were sold. His manager, therefore, gave the city the go-by. Selina Fetter, the new Southern rival (?) of Mary Anderson, played here on Friday and Saturday nights of last week. I do not think she realized the expectations our people had formed of her.

M.

PITTSBURG, Pa., April 14.—Haverly's Mastodon Minstrels have been drawing large audiences at Library Hall, where they will continue the balance of this week. Annie Pixley, at the Opera House, is drawing very good houses. The Academy of Music closed April 9 for the season, to be opened in September, after being repaired. The Boston Ideal Company is booked for Library Hall, April 18.

H.

QUINCY, Ill., April 12.—Baker and Farrin closed a very successful engagement of two nights and matinée at Opera House, April 8 and 9, appearing in their new play, "The Emigrants." Joe Jefferson, with a very poor support, attracted quite a large audience at the Opera House, April 11, to witness him in his original Rip. The attractions for this week will be Canfield, Booker & Lamont's European Pantomime Company; April 13, Tom Keene in "Richard III., April 15, and the Troubadours in the "Brook," April 16. John R. Rogers, manager of Baker & Farrin, left on Sunday for New York. He has just closed a five years' contract with Minnie Palmer, and has made arrangements for her appearance, under his management, in a new piece, in most of the principal cities in the world. She will be supported by the prince of comedians, Mr. Price, now traveling with the Harrison party.

I. D. A.

SAN FRANCISCO, Cal., April 6.—Theatrical matters are booming. Haverly's Strategist Company is filling the Bush Street nightly. The Lingards doing the same at Baldwin's. The Melville Opera Company have just returned from a very successful trip through the country, going as far East as Salt Lake. "The Tourists" are billed for the Baldwin next Monday (11th). "Billee Taylor" is in full rehearsal for the California by the Melville Troupe. At the Standard the Edouin Sparks Company is billed. The variety theatres are all doing well, and prospects are that managers will fill their empty coffers this season as successful as last season drained them.

PIONEER.

STILLWATER, Minn., April 15.—Our new Grand Opera House is the finest in the State, is first-class in all its appointments and has a seating capacity of 1,500. The fresco and scenic work is being done by Professor Arigoni, who is now at work on the drop curtain. The house will be opened by Salsbury's Troubadours on May 11 in "Brook." Haverly's Black Forty are booked for April 19, and Tony Denier's "Humpty Dumpty" for June 23, both at Staple's Opera Hall, A. Fredericks, manager.

Y.

ST. PAUL, Minn., April 15.—Charlotte Thompson and troupe played under the management of the Allen Light Guards of this city, opening in "The Planter's Wife" April 4, "Camille" April 5, and by request "Jane Eyre" for matinée, playing to good business. J. H. Haverly's "Widow

Bedott" Company, with Chas. B. Bishop as the *Widow*, amused good audiences April 7, 8 and 9. The event of the week opening April 11 has been the operatic season of the Strakosch and Hess Opera Company. Gross receipts for three nights and matinée, \$4,000. They go to Minneapolis, April 14, 15 and 16; returning will give a grand evening concert on Easter Sunday. Gus Williams, in "Our German Senator," April 18 and 19. Haverly's Colored Minstrels are billed for April 20 and 21.

B.

TORONTO, Ont., April 13.—Rena Malder in "Run to Earth" commenced on Monday a three nights' engagement at the Grand, and has drawn very slim houses, but quite as large as either the drama or the representation deserves. The Royal has lately been occupied by sundry mesmerists and magicians, with orchestra chairs advertised at 35c., distribution of presents, &c. This fine opera house has fallen into ill repute with our theatre goers, and receives a very small share of patronage. The management evidently started out at the beginning of the season with virtuous resolutions, and secured Mrs. Scott Siddons first, and the Rivé-King Concert Company subsequently for engagements. The former, although a great favorite here, had a cool reception, and the latter fared disastrously.

FELIX.

UTICA, N. Y., April 15.—Dramatic items are very scarce this week; nothing to note but William C. Mitchell's Pleasure Party in Gill's reconstructed comedy, "Our Goblins; or, Fun on the Rhine," at Abercrombie's Opera House on the 13th. The various members of the company rendered the specialties satisfactorily to the large audience present. Dates ahead at the above house are Haverly's Mastodon Minstrels, April 19, and "Hazel Kirke" 21st.

E. H. W.

WATERBURY, Conn., April 15.—Mrs. Scott-Siddons as *Rosalind*, in "As You Like It," played to a fair house April 12. The audience was very much disappointed in Mrs. Siddons. Steele Mackaye's Combination in "Won at Last" came April 14th, to a small house, and gave a very enjoyable entertainment. The company is first-class, and it is to be regretted that it was not greeted with a full house. Hanshaw and Westendorf's "Ghost Show" still continues to draw large houses at Irving Hall. Next week Aldrich & Parsloe's Combination will play "My Partner" at City Hall.

BEVERLY.

Kate Claxton.

KATE CLAXTON, whose portrait is given on the front page of THE COURIER this week, has occupied so prominent and enviable a position before the public for the past eight or nine years that it is barely necessary to do more than refer to her history. She was born in New Brunswick, N. J., and is the granddaughter of the Rev. Spencer Cone, who, after making a conspicuous mark upon the stage, abandoned it later in life for the pulpit, where his well trained elocutionary powers made themselves speedily and effectively felt. Miss Claxton made her débüt in a small part about 1868, and was shortly afterward married to Dore Lyon, from whom she obtained a divorce some three or four years ago, when she was married to Charles Stevenson. This second union has proved almost ideally happy, and has been prosperous pecuniarily, since the partners have been able to travel together and have not been compelled to face the great bugbear of the profession in its combination form—separation.

Kate Claxton has been identified with one part, perhaps to the exclusion of others, although her repertory is by no means a narrow one. The rôle of *Louise* in the "Two Orphans" was intrusted to her when that superb melodrama was first brought out at the Union Square Theatre. In the splendid cast which Messrs. Shook & Palmer were able to lay before the public were Charles R. Thorne, Jr., Fanny Morant, Kitty Blanchard (now Mrs. McKee Rankin), F. F. Mackay, and the galaxy of artists which was then peerless. The *Chevalier* of Mr. Thorne, the *Dame Frochard* of Mrs. Wilkins, the *Jacques* of McKee Rankin, and other characters were all so admirable that it was difficult to say which was the most impressive. The sympathies of the public, however, were clearly with the blind girl, *Louise*, and so admirably was it played that Kate Claxton has ever since been more or less identified with it. She obtained the ownership of the piece, and subsequently elevated the character into a star part, supported by Mr. Stevenson in the rôles of the *Chevalier* and *Pierre*.

It will be remembered that she was playing her part in the "Two Orphans" at the Brooklyn Theatre on the night of December 5, 1876, when the most terrible theatrical calamity in history occurred. She observed the tendency to panic in the parquet and orchestra circle, and, addressing the audience, drew their attention for a moment from contemplation of danger. This gave them time to think, and hence the lower part of the house was speedily emptied and in good order, whereas the dreadful sacrifice of life in the upper tiers might have been enacted below. Her own escape was made by a passage under the theatre to the box office. She had employed it to visit Mr. Rogers in the office during the wait previous to the fatal act, and fortunately knew the way.

Her first appearance in Brooklyn at the Park Theatre after the fire was looked forward to by her with some forebodings, as tending, perhaps, to revive sad memories. The public of that city, however, neither forgot the fire nor the coolness

and thoughtfulness of Miss Claxton, and thronged the house. It is understood that she will appear in a new play next season.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.

NO. V.

AT last William Hallam, manager of Goodman's Fields, failed, and his debts proved to be £5,000. There was no prospect of ever retrieving the lost fortune. He had a strong stock company, but the other theatres had five and six strong-leading actors in their stock. Hallam's creditors were generous; they knew it was through no fault of his that the current of popular favor had forsaken the Goodman's Fields, and they presented him with the wardrobe, clothes and scenes. The idea of organizing a company of players fully equipped to visit the colonies was now fully decided upon. The first tragedian of the company was applied to and asked if he would undertake the arduous task of going out to the colonies as advance agent to go direct to New York, taking care to avoid Jamaica and the Southern colonies, and to obtain the Governor's permission to erect a building for their appearance; to obtain a license; advertise them, and make clear the way for their coming.

All this was agreed upon, and in October, 1750, Robert Upton and his wife, also an actress, left London and sailed for the Hudson River.

David Douglas and his company arrived in Jamaica; they soon established themselves in Moody's Theatre and reigned supreme up to 1754. Mr. Douglas was a man of genteel birth, and bred to the law; he married a young lady member of Hallam's company who gave great promise. She appeared as *Portia* in "The Merchant of Venice." Douglas then became a member of the Goodman's Fields company and remained so until Mr. Moody engaged him and his wife for the West Indies. Mr. Douglas assumed Mr. Moody's place, took charge of the embarking players, and became manager of the theatre at Kingston.

Upon the arrival of Robert Upton, the advance agent of William Hallam, he found the New York comedians at rest, and "the theatre in Nassau street" closed. He was provided with a large sum of money which Mr. Hallam fondly anticipated would yield ample profit through this new speculation. But Mr. Upton made no effort to carry out his employer's design; he considered himself a free man, and accordingly appropriated the funds to his own use. He seized this opportunity to display his own histrionic ability and, if possible, establish himself as manager in his new home. Accordingly, he collected together what he could get of Mr. Murray's company and inaugurated a dramatic season—the second of the kind in this city. On December 23, 1751, Mr. Upton thus warned the inhabitants of his appearance in their midst:

"By his Excellency's Permission, on Thursday evening next (December 26), at the Theatre in Nassau street, will be presented by a new company of comedians, a Tragedy call'd 'Othello, Moore of Venice,' to which will be added a Dramatic Entertainment wrote by the celebrated Mr. Garrick call'd 'Lethe.'" The same bill was advertised on December 30. Here we have the latest London success brought over by Mr. Upton. "Lethe" was a dramatic satire written by David Garrick and produced at Goodman's Fields in 1745. It did not "take" in that part of London, and the piece was withdrawn. After being touched up by the author it was first acted in Drury Lane in 1748. It became popular, and held the boards for many years after.

The piece consists only of a number of separate characters who, coming by Pluto's permission to drink of the waters of forgetfulness, relate to *Æsop*—who is appointed the distributor of the waters—the several particulars which constitute the distinguishing parts of their several dispositions. In the execution of this design there was scope given for very keen and poignant satire on the reigning follies of that age. Garrick, during its first run, acted no less than three of the characters. While Mr. Upton produced the piece in New York, Mr. Garrick greatly altered the piece, and added a new character called *Lord Chalkstone*.

John Tremain forsook the bench and glue pot and left off mending old chairs for good, and donned the trappings of the dusky Moor to the *Desdemona* of Miss Osborn. Mr. Upton himself played the rôle of *Iago*, and in "Lethe" he played Garrick's favorite parts of *The Drunken Man* and *Tattoo*.

Although performances were only advertised once a week, and sometimes not that often, two performances were given regularly every week. It was an old time custom that actors should play only twice a week. It was so decreed by the City Council of London, and for many years continued the custom. Mondays and Thursdays were the days for the play in New York. This second season was not a very flattering one to the actors. Business was slow; yet they strove as best they could. Mr. Upton freely used the funds intrusted to his care in forcing the season. He was more liberal in advertising than his predecessor, and we find the *Post Boy* notices inserted with due regularity. January 6, 1752, the bill announced was *Vanburgh* and *Cibber's* comedy, "The Provoked Husband; or, A Journey to London," and as an after piece "Lethe." Mr. Upton had several new plays to

bring before the New York public, had he met with half the success he dreamed of, but his plans were greatly altered. January 13 he gave intimation through the weekly paper that:

"This evening will be presented a Tragedy called the 'Fair Penitent,' to which will be added 'The King and the Miller of Mansfield.' Mr. Upton, to his great disappointment, not meeting with encouragement enough to support his company for the season, intends to shorten it by performing five or six plays only for benefits, and begins with his own on Monday, 20th inst. His play is a celebrated comedy called 'Tunbridge Walks, or the Yeoman of Kent,' his entertainment 'The Lying Valet,' and, as hitherto encouragement has been little, he hopes the gentlemen and ladies will favor him that night.

"As Mr. Upton is an absolute stranger, if, in his application, he should have omitted any Gentleman or Lady's house or Lodging, he humbly hopes they'll impute it to want of information, not of respect." It is more than likely the next performance was the regular play for the weekly salaries. The next announcement was for January 23.

"For the Benefit of Mr. Tremain, on Thursday evening next, will be acted the tragical 'History of King Richard the III,' the part of *Richard* to be performed by Mr. Upton, to which, by particular Desire, will be added the farce of 'Lethe.' Those Gentlemen and Ladies that please to favor this Benefit may be supplied with tickets at his Lodgings in Wyncoop street, near the Long Bridge, or at the Play House Door that night of Performance." Then followed another regular performance, and January 27 was advertised for the benefit of "Mr. Leigh."

"This evening will be acted a Comedy called 'The Bold Stroke for a Wife,' to which will be added 'The King and the Miller of Mansfield,' also on Wednesday, 29th instant, will be presented, for the benefit of Miss Osborn, the tragedy of 'Othello, Moore of Venice,' to which will be added a farce, called 'The King and the Miller.'

Mr. Upton had not met with success, and he made arrangements to sail for London early in that spring. The regular appeal was made to the public on February 17, 1752, as follows:

"This evening 'King Richard' is played, with 'Sir John Cockle at Court,' for the benefit of the poor Widow Osborn; and, on Thursday evening next, being absolutely the last time of playing here, will be presented, for the benefit of Mrs. Upton, a tragedy never played here, called 'Venice Preserved,' and a farce called 'Miss in Her Teens,' with several entertainments of Music and Dancing between the acts. The company assure the Public they are perfect, and hope to perform to satisfaction."

The assurances which they gave the public failed, however, to draw, and they announced once more their last performance, on March 2, thus:

"The play for this night as usual, and on Wednesday, 4th, which will certainly be the last night of attempting to perform here—the vessel in which Mr. Upton goes sailing the latter part of the week—will be acted 'The Fair Penitent' and the 'Honest Yorkshireman.' The part of *Lavania* to be attempted by Mrs. Tremain, and a farewell epilogue, adapted to the occasion, by Mr. Upton."

This closed the second season, in which Mr. Upton lost all the funds belonging to his employer.

[To be Continued.]

....Steele Mackaye and his own company gave their first performance on Monday night at the Bijou Opera House. They appeared in "Won at Last," a drama which has been frequently seen on our stage. When the curtain fell upon the third act the audience called out Mr. Mackaye, who was impersonating the leading character—John Fleming. In response to a second and a third recall and hearty applause, Mr. Mackaye said: "I felt that it was a proud moment in my life when I stood on the stage of the Madison Square Theatre to receive your kind applause, but this is a far prouder moment, because I am not standing anywhere, in any place, for which I may take the responsibility. But I find here a revelation of good feeling toward me which makes it impossible for me to respond fittingly. I can only say that I think I understand that you have appreciated my efforts, at least, to do what I could in my profession and in my chosen life. I can only say that I hope hereafter to do infinitely more to deserve the goodness and the kindness which you have shown to me to-night."

....An audience that filled the Windsor Theatre from the orchestra to the topmost seats in the upper gallery assembled on Monday night, to witness the presentation, by the Gorsche-Hopper Company, of the new American play entitled "One Hundred Wives." The managers report that 3,600 people were present. The drama is well calculated to evoke all of the enthusiasm of which such a congregation is capable, and as each climax was reached the old-fashioned Bowery roar rang out with an earnestness that left no doubt concerning the reception of the piece. The cast included the ladies and gentlemen who recently appeared in their respective parts at Booth's Theatre. Success was established on the descent of the first curtain.

....Salvini was welcomed back to Boston on Monday evening by one of the largest audiences that have been seen at the Globe Theatre this season. He appeared in "Othello" and made another tremendous hit. He was recalled at the close of each act and enthusiastically applauded. The financial success of his supplementary engagement is already assured.



NEW YORK, WEDNESDAY, APRIL 20, 1881.

NOTES AND ACTIONS.

....Gabler still holds out against the Union.

....The Mechanical Orguinettes Company is getting out a very handsome new catalogue.

....Sohmer & Co. shipped several concert and baby grands to Montreal, Canada, last week.

....Mr. Beardsley, of Beardsley & Harwood, of Boston, Mass., called at George Steck & Co.'s warerooms this week.

....Catherine Reichenbach, dealer in pianos and musical instruments, at Washington, D. C., has given a trust deed for \$300.

....Cary Brothers, of Providence, have been given the exclusive agency in Rhode Island for the Calenberg & Vaupel pianos.

....Monday last being Easter Monday and generally regarded as a holiday by the Germans, most of the piano factories in this city were closed.

....Wm. Steinway received a letter this week from his agent in London complementing him very highly on some new upright pianos which had just arrived.

....Harry Sanders, of Sanders & Stayman, Baltimore, will visit New York for the purpose of attending the May Festival and will also give Weber a large order for pianos.

....Nathan Ford, formerly with Story & Camp, at their St. Louis branch, visited New York during the past week to purchase pianos with which to open his new store at St. Paul, Minn.

....Among the visitors to Sohmer & Co.'s warerooms during the past week were: O. Kieselhorst, of St. Louis, Mo.; A. E. Pratt, of Hartford, Conn.; and George Lieberknecht, of Geneseo, Ill.

....On Easter Monday a large crowd of workmen from various piano factories gathered at the corner of Twenty-second street and Third avenue, many of them partially intoxicated. As the men working for Gabler came out from the factory they gathered around them with threatening demonstrations. The Union men on strike seem to be getting desperate, and there will likely be trouble before the week is ended.

....Statistics of the commerce of the port of New York for nine months, July to March inclusive, of the current fiscal year, make the aggregate imports (exclusive of specie) \$316,372,750, against \$311,594,500 same portion of the preceding fiscal year—and the aggregate exports (exclusive of specie), \$315,531,250, against \$280,694,750 in the corresponding nine months of 1879-80. The specie imports, in the designated period, were \$83,221,200, against specie exports of \$8,172,500.

....In the way of export clearances of produce and merchandise from New York to foreign ports a fair aggregate has been reported for the week, thus keeping the total thus far in 1881 largely ahead of that for the same portions of 1880 and of 1879. The past week's export clearances hence, exclusive of specie, reached a valuation of \$7,163,250, against \$7,545,350 same week in 1880, and \$5,960,300 the corresponding week of 1879. The aggregate since January 1 is up to \$107,146,000, against \$92,631,900 same period last year, and \$84,807,700 in 1879.

Boston Notes.

[FROM OUR REGULAR CORRESPONDENT.]

BOSTON, Mass., April 18, 1881.

TRADE among the music dealers during the past week has been only moderate, on account of the bad weather, but with the return of pleasant skies more activity is looked for all around.

Musical matters, however, are at a high ebb, so far as attractions are concerned, and, what with the brilliant mirror held up to nature at the city theatres and the charming répertoires of the opera and the concert-room, our citizens have experienced a great treat in those things which successfully cater to the taste aesthetic and beautiful.

In the dramatic line we have had Boucicault's drama of "Jeannie Deans" at the Museum; at the Park, Fanny Davenport, one of the most popular of American "stars," has been playing a brilliant engagement; at the Globe the Vokes Family have afforded capital amusement to crowded houses; at the Howard, Tony Pastor, with a newly organized company, has maintained his old fame as a public entertainer; at the Boylston "Variety" has been presented in its usual phases, and the other theatres have each produced their specialties, the Gaiety having given, for the first time in this country, Audran's "The Mascot," the present reigning success in Paris in the line of opéra comique. "The Mascot"

has been put on the stage in a magnificent style, and its performance seems to have realized the public demand for something like a really good light opera. The cast includes twenty-six numbers in three acts; hence the rôle of the orchestration is an unusually attractive one. "The Mascot," it is unnecessary to add, has afforded the musical public of this city much enjoyment.

The return of the Mapleson Opera Company has been heartily welcomed. The advance sale of seats for it at the Boston has been almost unprecedented. The répertoire has been an attractive one, including standard works of marked merit. The casts included Mme. Gerster, Annie Cary, Signor Ravelli, and Signor Del Puente in the leading rôles. Rice's Surprise Party followed the Italian opera at the Boston Theatre.

The Handel and Hayden Society gave Bach's "Passion" music on Good Friday evening. In addition to the usual large chorus and orchestra, distinguished soloists were engaged, including Annie Louise Cary, Edith Abell, Mrs. E. Humphrey-Allen, Wm. J. Winch, John F. Winch, and Georg Henschel. On Easter Sunday the same society produced Mendelssohn's "St. Paul," with a largely augmented orchestra and chorus boys. The occasion was a rare one to lovers of choice music.

The Boston Symphony Orchestra's concerts, now being arranged for next winter, promise to mark a great advance in the way of popularizing masterful music. The membership of the orchestra is nearly completed, and every member is bound by a formal contract, meaning all that the word business implies. Mr. Henschel's plans appear to be comprehensive, and he fully appreciates all the chances incident to such an undertaking. The programmes will probably include the presentation, in regular order, of the nine great symphonies of Beethoven, alternating with novelties partaking of the lighter orchestral music. It is believed that the new Boston Symphony Orchestra organizations will also create an *esprit du corps* among our musicians. The scale of prices for next winter's concerts will be of the popular kind, as the Symphony Orchestra has a good backing.

It is understood that at the close of his season, June 5, Denman Thompson will return to his home in Swansea, N. H., where he will pass the summer.

M. De Beauplan's French Opera Company plays an engagement at the Boston Theatre next month.

The stores are flooded with new music, good, bad, and indifferent. At Oliver Ditson & Co.'s one can find sheet music by the cord. The stock of goods here is wonderful; and the house has extensive business relations with all parts of the country.

The trade in musical instruments presents no new or special features. All the leading houses appear to have about as much as they can attend to conveniently; trade is reported good for the season. The recent bad weather has materially interfered with the jobbing trade.

A portion of the large brick building at the corner of Charles and Cambridge streets, formerly occupied by Mason & Hamlin, is now occupied by Hutchins & Co., manufacturers of organettes.

The major part of the retail music trade is now concentrated on Washington street, between Broomfield and Essex streets.

VIGIL.

Chicago Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, NO. 8 LAKESIDE BUILDINGS, CHICAGO, Ill., April 13, 1881.

SINCE my last writing the elements have been at war again, as a result of which Chicago was treated to another snow storm yesterday; but peace has been once more proclaimed, and the April heavens are smiling down to-day upon our filthy streets.

Lewis & Newell, managers of the Chicago Music Company, report their wholesale trade as growing rapidly. They claim to have the best stock of music in the West, holding for the West the position occupied by Schuberth & Co. in the East. They cater to the aesthetic trade especially, and their professional business is large. It is their object to keep constantly adding to their already fine facilities. Among their most successful new music I may mention "Troc Morceaux," by J. de Zielinski—a fine triplet of characteristic movements. They also announce the appearance shortly of fourteen easy, first-class pieces for piano pupils, by Angelo de Prossé. These pieces are of real merit—something uncommon in pieces of their class, and are intended, like Heller's minor pieces, to educate the taste as well as the fingers of the pupil.

W. W. Kimball, recently home from his Southern jaunt, has bought a jewel in the shape of "Little Fred," the famous trotter—record, 2:20. He expects henceforth to "scoop the boys" upon the road as well as his competitors in the trade.

Julius Bauer is busy as ever, and intends to make some tasteful improvements in his store front.

Geo. C. Pearson, 22 North Pennsylvania street, Indianapolis, Ind., has one of the finest trades in the city. His store being in the business centre of the city, catches a large percentage of the retail trade, while he makes quite a business of supplying goods to small agencies throughout the State. He handles the Woodward & Brown, C. Kurtzmann and Guild, Church & Co. pianos, together with the Geo. Woods & Co., Faber and Sterling organs. Mr. Pearson

learned the business in Pittsburg, where he was connected with Charlotte Blume's music house for nearly ten years. He started for himself in Indianapolis during 1875, and has prospered, as his experience and enterprise deserve.

G. B. H.

Utica Trade Notes.

[CORRESPONDENCE OF THE COURIER.]

UTICA, April 15, 1881.

THE following letter was received by Mr. Buckingham, of this place, unsolicited, and will attract attention, as the writer is well known to the musical world:

MY DEAR MR. BUCKINGHAM.

A good pianoforte is no novelty nowadays. Even the backwoods are full of them, one might almost say. But an instrument gifted, so to speak, with tones so truly musical, so pure, and yet so powerful as those belonging to the Buckingham pianos, which I listened to for the first time to-day, is indeed a surprise. Whatever the secret of their mechanism may be, your pianos certainly possess a quality of tone such as I have never before discovered in any other instruments of the "grand" class. It has body and depth to a degree unusual in an "upright" pattern; and what is even more noteworthy, the absolute musical character of the scale is sustained under the application of powerful percussion. In your method of stringing, you have apparently discovered a simple means of enlarging the tone without impairing its quality. I sincerely congratulate you upon the success of your skill and ingenuity in the manufacture of these model instruments, and trust that "no pent-up Utica" will confine the reputation that must surely follow from their introduction to the artist world. Yours truly,

PAUL F. NICHOLSON.

Business with the music dealers here is reported only fair as to both instruments and sheet music.

E. H. W.

The Modern Pianoforte.

By S. AUSTEN PEARCE, MUS. DOC., OXON.

[Continued.]

IF we compare the vibrations of the violin, set up by the comparatively gentle friction of the bow, with those of a pianoforte soundboard violently trembling in response to strong percussive accents, and the multitudinous and continuous vibrations of long, thick metallic strings, it is at once evident that they are of a more extraordinary nature. Great discrimination was used in the selection of the wood from the spruce trees of the Northern forests; many experiments were made to discover which way the grain of the wood should be disposed, and in what manner the soundboard should be compelled to receive and transmit impressions without fear of such derangements as should lead to a state of paralysis. To make it act most energetically the fibres were permanently compressed longitudinally, as in a vise, up to a certain point, similar to the strings, which, as we have just now seen, give forth tones of most satisfactory quality when stretched to the verge of breaking. There is a readily found precise limit to this compression, after which the tones become hard and thin in quality. The soundboard is now also slightly curved, forced upward or made convex that it may resist the downward pressure of the bridge that holds the strings slightly elevated from their level, to secure a complete and intimate communion for the transmission of vibrations. It is clear that, if, from any cause, a soundboard should become concave, or loose at any of the sides, serious consequences would ensue. Considerations such as these sufficiently prove that the attainment of a perfect harmony among the parts, to resist successfully external influences, was no slight undertaking.

The American pianoforte has, however, attained a constitution that will endure dryness, cold, and even furnace heat, but succumbs to excessive dampness. A good instrument, dried to the utmost, rapidly absorbs moisture. The well fitted parts, having no room to swell, then become rigidly bound together, and thus the action is destroyed. It would therefore suffer if placed in a room having no sub-cellars, under which water courses might be formed after rains. An inferior instrument made with damp materials and kept damp by judicious sprinkling, ostensibly to allay dust, might thus successfully compete with a good instrument during an ordinary public exhibition, although it would soon prove worthless.

Varnish is now used for soundboards and cases, both here and in England.

The constitution of the English pianoforte enables it to bear the English climate, in which the humidity is more uniform. When brought here it breaks down. But even the American pianoforte can only to a certain extent bear the trials from climatal changes to which it is subjected, and for a very limited space of time in some parts of the States, as, for instance, the Rocky Mountains. If a good instrument, made with native woods, seasoned for two years in the open air, and kiln-dried for three months at 130° Fahr., be removed in winter, while the thermometer is at zero, and placed in a heated concert room, the sudden rise in the temperature, causing dampness, would affect the glue as well as the wood-work. But when organic derangements are not caused, a host of minor ailments set in which impair and gradually destroy a pianoforte. The metals corrode, the strings break, the pins holding the wires relax their hold, and then turn round (in inferior instruments), the felt on the hammers becomes worn, the dampers actions rattle, the various centres loosen, the hammers (that deliver the blows before the key is fully down, and then immediately retire from the string, to allow it to vibrate and take up such a position as to deliver a number of consecutive blows with rapidity) may act with irregularity, or without the requisite vigor, and moths may attack the felt and cloth. Although many of such ailments yield to treatment, yet they are unmistakable signs of general decay. In forming an estimate, however, of the lon-

gevity of a pianoforte, one should reflect on his growing insusceptibility to sensuous impressions, and not institute comparisons with newer instruments of greatly enhanced capabilities. It is well also to point out that sometimes articles of furniture, free to vibrate, will do so in sympathy with certain notes of the instrument, and thus make a supposed defect. Articles, such as a stiletto in a metal sheath, or a glass globe on a gäsalier, are not readily detected in the act of responding.

On comparing pianofortes by various makers it is well also to bear in mind the special peculiarities of each. The makers of the Erard piano desire to produce a brilliant, ringing effect, and do not destroy the numerous, tingling overtones which succeed the cessation of their primaries. Sensitive artists, who desire an achromatic quality, object to these, although they are intended to add a kind of harmonic halo or lustre to the general tone, which in a crowded drawing-room might appear dull and lifeless—wanting in radiance and animation. The Broadwood makers strive for the formation of a full, organ-like tone. The Collards are successful in obtaining flute-like and liquid tones, which in the treble are remarkably sweet and dulcet. The German pianofortes are generally rough and unfinished in mechanical details when compared with the French, although the tones are stronger.

Yet neither bear comparison with those of America. These also, among themselves, present marked characteristics. One maker prides himself on the magnitude and power of his instruments, and their fitness to be employed with the orchestra in large halls; another on the delicacy and extreme purity of the tone, which he deems can only be attained from instruments intended for the drawing-room or halls of moderate size; a third may try to obtain a "traveling power," which quality is so markedly deficient in many upright pianos and in free-reed organs, as compared with grand pianofortes and pipe organs, that always sound better when at some distance. Great attention is always paid to the material and form of the hammer, which is found to produce the best tone when covered with soft felt, made of the wool of the merino sheep. This Saxony wool is worked here by Germans. Great care is also paid to the spinning of the covered wires, and the consistency of all the others to avoid defects that would lead to beats, and deceive the tuner.

Much experience and practical skill are required in the designing of the scales, or elaborate balancing of length, weight, thickness, material, and tension of the strings, to secure uniformity from bass to treble, while conforming to a given length of case, although the design may be planned in accordance with the mathematical theories of stretched strings. Then, again, the point where the blow is to be delivered is carefully chosen, that objectionable nodes may be destroyed. For the same reason wedge-like dampers are employed to check vibrations, and are made to act at a point where subsequent dissonant overtones may be rendered impossible. For the want of this last precaution, an otherwise valuable upright pianoforte, by a prominent firm of Germany, was pronounced a failure in London, some years ago. On striking any one of the bass notes, and then raising the key, after a short interval of silence, the harmonic seventh was generated; and this was no weak, vanishing tone, but a strong, continuous sound resembling that of a musical glass.

On studying the detailed accounts of new patents for improvements—real or imaginary—on comparing the statements of rival makers, or on being persistently contradicted by interested experts, one learns the difficulty of forming an opinion on points at issue, having reference to the advantages gained by alterations in the mode of constructing pianofortes. It demands considerable special knowledge even to fully comprehend these points. One should carefully avoid expressing opinions that might tend to affect values, and be content with the reflection that the public at large is well enough informed to know that only those firms possessing the requisite capital, intelligence, and experience, can produce an intrinsically valuable instrument. Cheaply made pianofortes are mostly sold to ignorant persons, living far from the great centres of civilization.

It will be found interesting to notice some of the facts learned by those who have conducted experiments in the hope of improving the pianoforte, for many of these are somewhat peculiar and contrary to general anticipation. Thus: Chladni's figures are not formed by sand strewed on the sounding board; nor does the sand travel from the point where the shocks or impulses are imparted to this vibrating body, but collects at this very point, namely, close to the bridge. Again, no difficulty is experienced by "interference," when two or three strings tuned in perfect unison vibrate side by side; nor from overstringing the bass wires. The fitting together of trough and crest of sound waves—the coincidence of the "swing" and the "swang," which cancels both, and forms the hyperbolic curve of silence on the outer broad side of each prong of a tuning fork, is a phenomenon that does not appear in any portion of the scale. Nor does that which is termed "sympathy," that occurs when two organ pipes stand too near each other, require consideration from the designer of a pianoforte. The addition of a second string, far from destroying the vibrations of the first, or even interfering with them, more than doubles the power of the tone. A single string gives forth a comparatively insignificant and feeble note. When three strings are used, the third does not add half as much again, a fourth string adds still less in proportion, and, judging from the quality of the tone produced, seems to require an entirely new design.

[To be Continued.]

The Musical Instrument Trade in New York City.

[Continued.]

FOLLOWING is a continuation of the list of musical instrument dealers in New York city:

PIANOFORTE MAKERS.

1860-61.—Ambler, Samuel M., 88 Walker.
Barberie & Bloomfield, 137 Baxter and 173 Grand.
Bergin, Rudolph, 563 West Fifty-first.
Boardman, Gray & Co., 489 Broadway.
Brainard, James, 73 East Twenty-second.
Brautigam, Adam, 47 Amity.
Chaplin, Antoine, 173 Prince.
Davies, Julian G., 6 Astor place.
Dittrich, Herman, 93 Crosby.
Driggs Piano Company, 543 Broadway and 56 Wooster.
Edney, James M., 147 Chambers.
Firth, Thaddeus, 708 Broadway.
Fox, John C., & Co., 129 East Twenty-second.
Goetz & Co., 157 East Twenty-fifth.
Gross, Jacob, 175 Prince.
Haines Brothers, 628 Broadway.
Hall, Theodore, rear 188 Spring.
Hoffman, Theodore, & Co., 161 Mercer.
Jones, Isaac F., 51 Ann.
Judson & Munger, 626 Broadway.
Komppf, Philip, 204 Third avenue.
Kanouse, Abram A., 435 Broadway.
Light & Bradbury, 421 Broome.
Lindeman, William, & Sons, 636 Broadway and 171 Mercer.
Mixsell, A. & P., 274 Thompson, manufacturers of the new style patent parlor grand pianoforte.
Neilson, Jason, Jr., 177 Prince.
Peck, David T., & Co., 106 West Twenty-ninth.
Pelton, J. M., 84 Broadway.
Pieslin, William, 56 Troy.
Raven, Bacon & Co., 135 Grand and 149 Baxter.
Rogers, Charles H., foot East Twenty-fifth.
Roz, Theodore, 127 Elm and 4 Astor place.
Schuetz, Ignaz C., 384 Broome.
Soebbler & Schmidt, 423 Broome.
Spanger, John P., 173 Prince.
Stech & Grupe, 101 East Twelfth.
Stodart & Morris, 506 Broadway.
Taylor & Dupuy, 208 Sullivan.
Van Riper, James, 178 Wooster.
Vionet, Louis, 127 East Twenty-second.
Warner, J. F., & Co., 635 Broadway.

PIANO KEY MAKERS.

Eckert, Francis, 16 Amity place.
Rautenhaus, Joseph, rear 208 Sullivan.
Schneider, Nicholas, rear 59 Spring.

PIANO ACTION MAKERS.

Haines, Alfred, 114 East Fourteenth.
Hevler, Martin, 125 Worth.
Roth, Frederick, 96 Walker.
Smith, David, 16 Amity place.
Syverson, Ole, 114 East Fourteenth.

PIANO LEG MAKERS.

Mort, Jacob, 203 West Thirty-eighth.

PIANO STOOL MAKERS.

White & Kraft, 39 Greene.

PIANO AND HARP STRINGS.

Howe, Michael, rear 157 East Twenty-sixth.
Reinworth, Charles, 26 Walker.
Trodorf, Abner, rear 71 Greene.

PIANOFORTE HARDWARE.

Dieterichs, Frederick, 241 East Twelfth.
Prince, Kimbal, near 169 Centre.
Thorp, A. and T. S., & Co., 163 William.

MELODIANS.

Carhart, Needham & Co., 97 East Twenty-third.
Edney, James M., 147 Chambers.
Vanoechsen & Ducker, 618 Broadway.

ORGAN BUILDERS.

Englefield, Francis X., 197 Chrystie.
Ruth, Xavier, 28 Canal.
Stuart, L. U., 99 East Houston.
Taylor, Henry S., New Bowery, corner Oliver.

MUSIC PRINTERS.

1865-66.—Burton, James R., 7 Liberty.
Coates, Howard E., rear 10 Cortlandt.
Hewitt, Frederick F., 301 Broadway.
Peters, Henry, 43 Dey.

MUSIC STORE.

Bacon, Charles E., 543 Broadway.
Beer & Schirmer, 709 Broadway.
Davis, Thomas L., 481 Sixth avenue.
Firth, Son & Co., 563 Broadway.
McCartie & Dennis, 178 Sixth avenue.
Petshaw, Mark, 301 Fourth avenue.
Pond, William A., & Co., 547 Broadway.
Wundermann, Philip A., 824 Broadway.

MUSICAL INSTRUMENT MAKERS.

Bernhardt, E., 163 Second.
Berton, Ferdinand, 3 Laurens.
Brown, Francis S., rear 97 Forsyth.
Coon, Oscar, 52 John.
Dobson, Henry C., 681 Broadway.
Koppe, John, 33 Crosby.
Martin, C. F., 581 Broadway.
Martin, C. F. (guitars), wholesale depot at C. A. Zoebisch & Sons, 165 William.
Pfaff, Christian C., 44 Stanton.
Pfaff, Frederick, 135 Third.
Rosenberger, Charles, 165 Avenue A.
Saenger, Jonas, 165 Essex.
Sempf & Ottes, 209 Grand.
Slater, Moses, 518 Broadway.
Stratton, John F., 538 Broadway.
Woehr, Frederick, 125 Worth.

MUSICAL INSTRUMENT IMPORTERS.

Foot, J. H., successor to Stratton & Foot, 31 Maiden lane.
Hess, Daniel, 19 Maiden lane.
Sonntag & Bega, 1½ Maiden lane.

MELODIONS.

1865-66.—Mason & Hamlin, 596 Broadway.
Ott, Siberia, 748 Broadway.
ORGAN BUILDERS.

Jardine, George, & Son, 100 White.
Mandeville & Riley, 187 West Twenty-first.
Mason & Hamlin, 596 Broadway.
Mills, Alexander, 106 Worth.
Odell, J. H. & C. S., 165 Seventh avenue.
Williams, Theodore, 157 East Twenty-ninth.

PIANOFORTE MAKERS.

Bailey, H. E., & Co., 579 Broadway.
Beck, Charles, 116 West Thirty-fifth.
Behning, Henry, 156 West Houston.
Betts, Charles J., 4 Leroy place.

PIANOFORTE MAKERS.

Bloomfield, Edward, rear 29 King.
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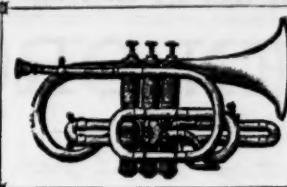
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DEAR SIR.—Being perfectly satisfied with our business connexion with you, we have much pleasure in again
stating that by virtue of our Agreement with you (which agreement was renewed by our Letter to you dated 13th June, 1873),
you are still our Sole Agent for the U. S. A.; that we have no other agent in that country, and that all our business transac-
tions must pass through your hand, until the expiration of the said agreement. You are at liberty to make any use you wish
of this Letter. We remain, Dear Sir, Yours faithfully,

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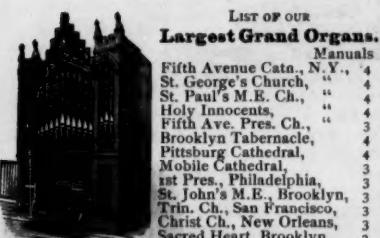
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